

The Pulse of the Motion Picture Industry

BOXOFFICE

Promotion

FEATURES

Black & White: The New Color
The Movie Digest: Exclusively
For Theatres Makes Its Bow
A Pocket Size Fan Magazine Has Its Aim
To Boost Product and Build Patronage

DEPARTMENTS

NATIONAL PRE-SELLING GUIDE

THE MOVIE PICTURE MARKETING GUIDE



THE 'MOVIE DIGEST' EXCLUSIVELY FOR THEATRES MAKES ITS BOW

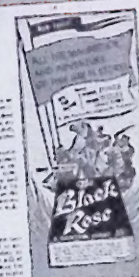
A Pocket Size Fan Magazine Has Its Aim To Boost Product and Build Patronage

The Movie Digest, a new pocket size fan magazine, is being distributed exclusively to movie theatres. The magazine is designed to boost product and build patronage. It features a variety of articles, including interviews with actors and actresses, behind-the-scenes stories, and movie reviews. The magazine is available for free to movie theatres that order it from the publisher.

BOOK TIE-UPS:

How One Publisher's Field Force Is Ready To Help In Local Exploitation

The publisher of the book 'The Movie Digest' is ready to help in local exploitation. The publisher has a field force of salesmen who are trained to promote the book and the movie. The publisher also provides a variety of promotional materials, including posters, press releases, and radio spots. The publisher's goal is to maximize the book's visibility and sales.



PLATTER UP: Exhibitors Who Try Will Find Record Shops Welcome Traders With Films

A 120 picture

Exhibitors who try to trade their films for records will find that record shops are welcome to the trade. This is because record shops are looking for new and interesting material to add to their inventory. By trading films for records, exhibitors can help record shops expand their offerings and attract new customers.



SELLING THE SERVICE PICTURE

Republic is an experienced and able hand at it, and offers proof in its promotion campaign for Fighting Coast Guard

Republic is an experienced and able hand at it, and offers proof in its promotion campaign for Fighting Coast Guard. The company has a long history of successful movie promotions, and its experience is evident in its campaign for this movie. The campaign includes a variety of promotional materials, including posters, press releases, and radio spots.

REACHING THE EDUCATION SYSTEM

Warner's Method Is The Informative Teacher-Approved Brochure

Warner's Method is the informative teacher-approved brochure. This brochure is designed to provide teachers with information about the movie and its educational value. It includes a variety of articles, including interviews with actors and actresses, behind-the-scenes stories, and movie reviews. The brochure is available for free to teachers who order it from the publisher.

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MERCHANDISING TIE-INS

Camera Promotions On Two Features

Camera promotions are being used on two features. This includes the use of camera equipment and accessories to promote the movie. The camera equipment is available for free to movie theatres that order it from the publisher.

REACHING THE EDUCATION SYSTEM

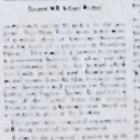
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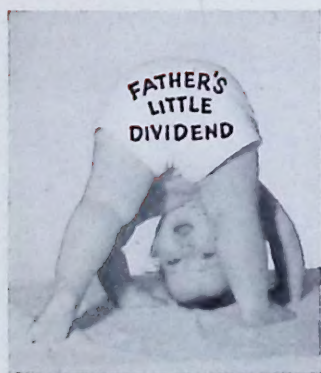


A Montage of Pages Showing the Variety of Film Merchandising Material Included in This Week's Issue of Promotion.

In This Issue . . .
Promotion

Entered as second-class matter at the Post Office at Kansas City, Mo., under the act of March 3, 1879.
CANADIAN EDITION
APRIL 21, 1951

MORE GREAT MOVIES!



"DIVIDEND" OFF TO FLYING START!

Tops "Royal Wedding" and equals "Father of the Bride" in first 10 spots as follows: First 3 days Buffalo, New Haven, Bridgeport, Nashville, Kansas City, Los Angeles (Two theatres). First 4 days Danbury, Conn. First 2 days Washington, D. C. First 5 days Norwich, Conn. Now Radio City Music Hall joins the box-office party!



*PIER ANGELI hailed
by press as New Star!*

"TERESA" BREAKS HOUSE RECORD!

World Premiere of M-G-M's "TERESA," Story of a Bride, at Trans-Lux 52nd Street, N.Y. sets new high for house topping first week of "Seven Days to Noon," previous record holder that ran almost four months! "All honor to those who made it," says N.Y. Times as critics acclaim a new star in her first big American picture.



"GREAT CARUSO" SETS NEW HIGH!

The Preview at Loew's 72nd Street Theatre, N.Y. makes history! The Motion Picture Research Bureau reports a new all time audience survey record: HIGHEST PERCENTAGE "EXCELLENT RATING" OF ALL TIME! PREVIOUS RECORD HOLDER WAS "BATTLEGROUND"!

"ROYAL WEDDING" NATIONWIDE SOCKO!

In its first 156 engagements it is doing:

- 99% of "Kim"
- 98% of "Summer Stock"
- 90% of "Three Little Words"
- 81% of "Annie Get Your Gun"

And that means terrific business everywhere!

Must

("to Mr. Exhibitor")

Your fans are waiting for the famed voice that electrified the folks in "South Pacific." And what a choice was gorgeous Lana Turner to introduce Ezio Pinza in this glorious Technicolor romance. Something new for your screen at M.G.M.'s Trade Shows. Be there!

TRADE SHOW NEWS!



LANA TURNER thrills to the songs of EZIO PINZA, former "South Pacific" star

M-G-M's
"MR. IMPERIUM"
MAY 8th
(Except N.Y. - N. J. Territory, May 7th)

ALBANY	20th-Fox Screen Room	1052 Broadway	5/8	2 P.M.	MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	5/8	1:30 P.M.
ATLANTA	20th-Fox Screen Room	197 Walton St., N. W.	5/8	2 P.M.	MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	5/8	2 P.M.
BOSTON	M-G-M Screen Room	46 Church Street	5/8	2 P.M.	NEW HAVEN	20th-Fox Screen Room	40 Whiting Street	5/8	2 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin Street	5/8	2 P.M.	NEW ORLEANS	20th-Fox Screen Room	200 S. Liberty St.	5/8	1:30 P.M.
CHARLOTTE	20th-Fox Screen Room	308 S. Church Street	5/8	1:30 P.M.	NEW YORK - N. J.	M-G-M Screen Room	630 Ninth Avenue	5/7	2:30 P.M.
CHICAGO	H. C. Igel's Screen Room	1301 S. Wabash Ave.	5/8	1:30 P.M.	OKLAHOMA CITY	20th-Fox Screen Room	10 North Lee Street	5/8	1 P.M.
CINCINNATI	RKO Palace Bldg. Sc. Rm.	16 East Sixth Street	5/8	8 P.M.	OMAHA	20th-Fox Screen Room	1502 Davenport St.	5/8	1 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Ave.	5/8	1 P.M.	PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	5/8	11 A.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	5/8	2:30 P.M.	PITTSBURGH	M-G-M Screen Room	1623 Blvd. of Allies	5/8	2 P.M.
DENVER	Paramount Screen Room	2100 Stout Street	5/8	2 P.M.	PORTLAND	B. F. Shearer Screen Rm.	1947 N. W. Kearney St.	5/8	2 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	5/8	1 P.M.	ST. LOUIS	S'Rence Art Theatre	3143 Olive Street	5/8	1 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2310 Cass Avenue	5/8	1:30 P.M.	SALT LAKE CITY	20th-Fox Screen Room	216 E. First St., So.	5/8	1 P.M.
INDIANAPOLIS	20th-Fox Screen Room	326 No. Illinois St.	5/8	1 P.M.	SAN FRANCISCO	20th-Fox Screen Room	245 Hyde Street	5/8	1:30 P.M.
KANSAS CITY	20th-Fox Screen Room	1720 Wyandotte St.	5/8	1:30 P.M.	SEATTLE	Jewel Box Preview Thea.	2318 Second Ave.	5/8	1 P.M.
LOS ANGELES	United Artists' Screen Rm.	1851 S. Westmoreland	5/8	2 P.M.	WASHINGTON	RKO Screen Room	932 N. Jersey Ave., N.W.	5/8	2 P.M.
MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	5/8	2 P.M.					

M-G-M presents LANA TURNER • EZIO PINZA in "MR. IMPERIUM" • MARJORIE MAIN BARRY SULLIVAN • Sir Cedric Hardwicke • Color by TECHNICOLOR • Screen Play by Edwin H. Knopf and Don Hartman • Directed by DON HARTMAN • Produced from his play by EDWIN H. KNOPF

**No one
holds a
candle
to Joan**

*...when
Joan is
carrying
the
torch!*

'Goodbye,
My Fancy'
was their
password
for Hello,
lover!



JOAN CRAWFORD ROBERT YOUNG FRANK LOVEJOY
(the lovable Sergeant of 'Breakthrough')

"GOODBYE, MY FANCY"

with **EVE ARDEN**

DIRECTED BY VINCENT SHERMAN

PRODUCED BY HENRY BLANKE

Screen Play by Ivan Goff and Ben Roberts



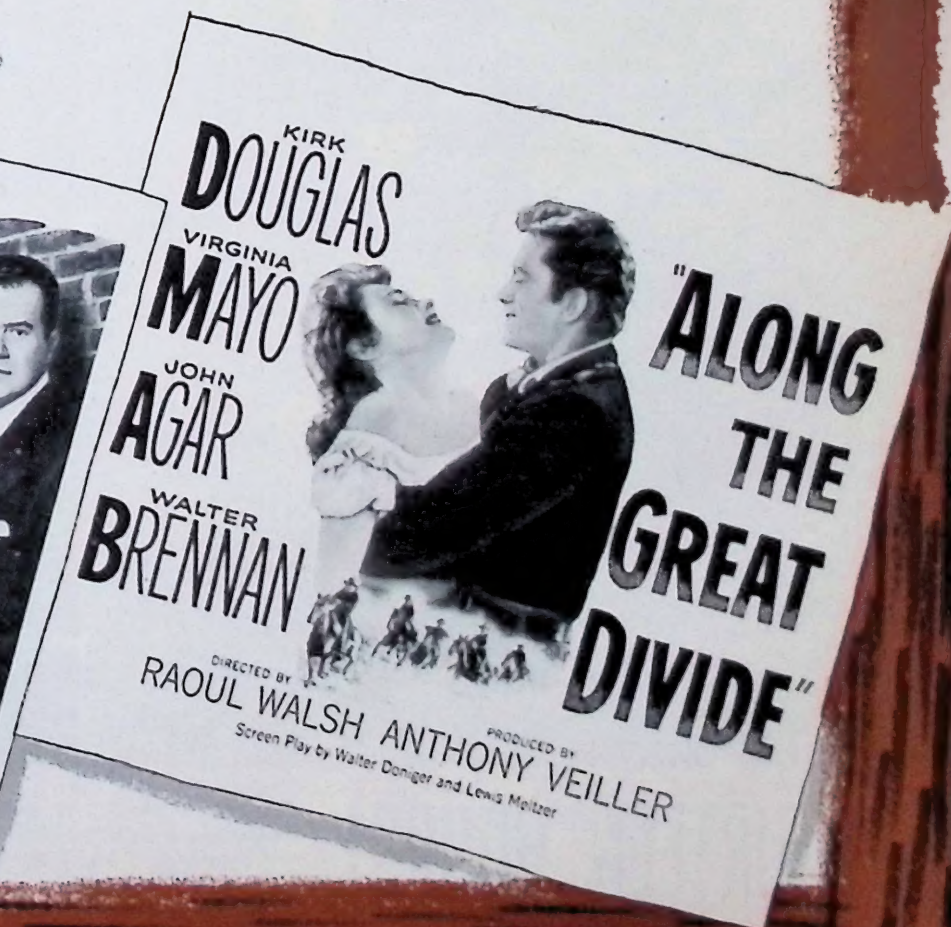
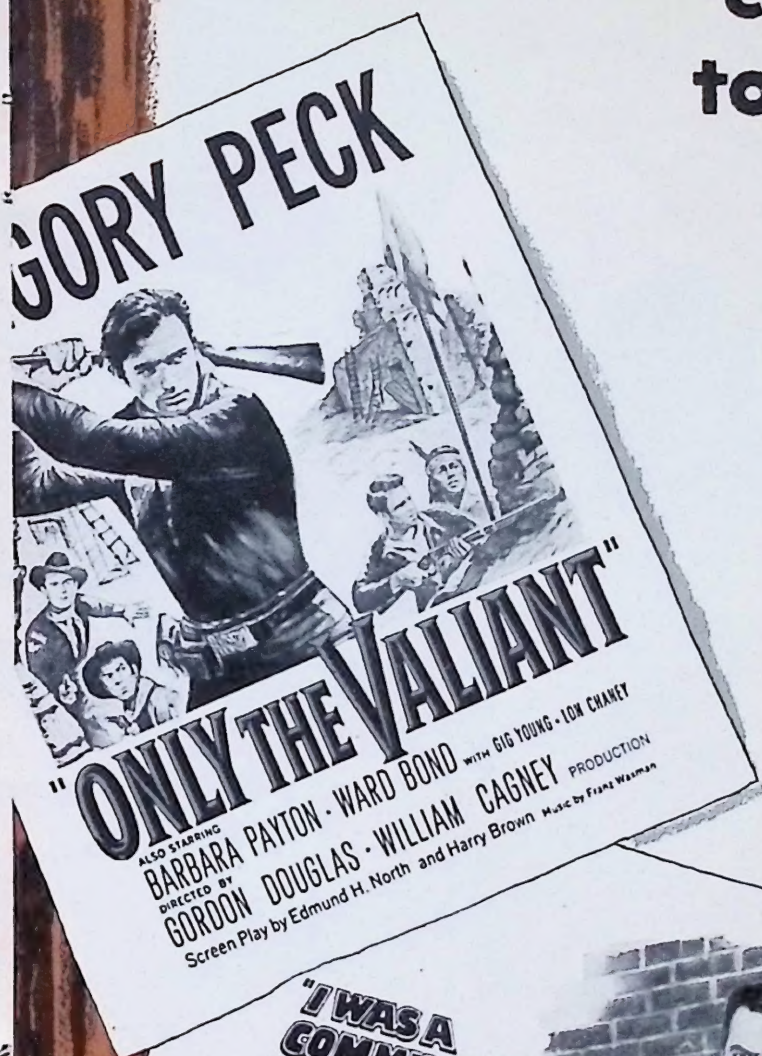
A BIG-TIME SEND-OFF FOR A BIG-TIME ATTRACTION! WATCH LOS ANGELES
STARTING IN MAY FOR THE START OF A NEW NATIONWIDE SUCCESS STORY!

GREG



No one
holds a
candle
to Warners

...when
Warners
deliver
like
this!



**PICTURE
OF THE
WEEK**



FOURTEEN HOURS!

High above New York's teeming population Richard Basehart waits tensely during the unfolding of 20th Century-Fox's dramatic bombshell, "Fourteen Hours." Also starring Paul Douglas, Barbara Bel Geddes and Debra Paget, the film has been hailed as "outstanding" by press and public alike.

(Advertisement)

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 Vol. 58 No. 25

SILVER LINING

THE financial report of United Paramount Theatres comes as a silver lining in the beclouded thinking which seems to have taken undue hold on a substantial segment of the industry.

The net earnings of more than \$12,000,000 by UPT for the year of 1950 is ample indication that a lot of tear shedding that has been displayed in various parts of the industry and, unfortunately, to the public, has been of the crocodile variety. This would seem especially true since these profits came from a lesser number of theatres than were previously affiliated with Paramount Pictures, Inc. As a measure of comparison, it is noted that in 1949 the Paramount Theatres division reported a net profit of \$12,443,852. This is only \$29,852 more than UPT reports for 1950, despite the corporate income tax increase from 38 to 50 per cent.

With UPT's theatre operations extending into virtually every part of the country, its earnings record would seem to indicate the general "health" of the industry. Again, we say, it is not as bad as some of the industry's "blues singers" have been trying to make believe.

Of further significance is the earnings report on Paramount Pictures Corp. for 1950. If our calculations are correct, these earnings, including Canadian subsidiaries, are \$608,416 more than was accredited to this end of the Paramount operation in 1949.

We call this significant, because in anticipation of the divorcement of theatre operations from distribution, it was feared that the earnings of the separate companies would be impaired. The fact that the two Paramount companies have made such a good record in their first year of operation, despite a generally downward business trend, is a credit to the astute management of Barney Balaban and Leonard Goldenson as heads, respectively, of Paramount Pictures Corp. and United Paramount Theatres. Moreover it is a mark of strength of the motion picture. For, if it did not continue to hold the public interest as the Number One medium of mass entertainment, such records could not have been achieved.

Raising the Sights

The new management of United Artists, headed by Arthur B. Krim, made history last week in its rapid taking over of the large output of another distributing company in a matter of hours. As a result of UA's acquisition of ELC product, an integral factor in this industry's fabric for more than 30 years has been revitalized. It is once again able to operate profitably through having a sufficient flow of product to take care of its customers' needs and in this function United Artists continues to serve the thousands of exhibitors who for so long have

looked to it as an important source of supply.

This strengthening of UA should serve to reconstitute the field of independent production, which in past years has progressed under a distribution outlet such as United Artists afforded. Many of the industry's outstanding productions have come from independent producers who need every encouragement for the daring and enterprise that contribute to the making of better pictures.

UA's projected plans call for the release of some 24 top-grade features per year. This has been given as the objective hoped to be reached in 1952. On this basis the absorption of ELC and its release of approximately 40 pictures per year would seem to reduce the product supply. But, it is expected that this slack will be taken up by increases to come from other companies.

This should serve to strengthen the remaining independents such as Republic, Monogram and Lippert, making more playing time available to them. However, instead of meeting this situation by merely adding to the total of picture output—of "B" product such as Monogram announced—it would be better to improve the quality generally.

There are many instances in which pictures deliberately made as "B's" could have higher rating by the mere addition of so-called "production values," meaning better sets and production effects, along with a little more care in scripting and casting. It would seem a shame not to take advantage of the opportunity to do this product strengthening, rather than to spread the budget thinly over an additional quantity of releases.

The industry would be far better served by the attainment of more playing time per picture, rather than by making more pictures just to fill playing time.

* *

Well-Deserved Honor

The special award given to George Murphy by the Academy of Motion Picture Arts and Sciences is a tribute well deserved. Having seen George in action at exhibitor and other gatherings in various parts of the country, it has long been evident to us that he was worthy of such special recognition—and more. As the industry's unofficial ambassador, George rendered a much-needed service in the direction of regaining public interest and confidence in the industry. For permitting him to take the time away from the studio and travel 35,000 miles in one year to do this job, MGM also deserves the deep gratitude of the industry.

Ben Shlyen

NO SAG IN INCOME, DESPITE DIVORCEMENT, PARA. SHOWS

Picture Company Tops Net Reported Last Year Before Divestiture

NEW YORK—In its first annual report Paramount Pictures Corp. reports a consolidated net profit for the year ended December 30, 1950, of \$6,656,041.

This profit includes \$1,871,111 representing Paramount's equity in undistributed earnings for 1950 of consolidated subsidiary companies, and does not include approximately \$1,269,000 representing Paramount's share of undistributed earnings for 1950 of non-consolidated domestic and Canadian companies, principally Allen B. DuMont Laboratories.

RETIRE TREASURY STOCK

The company acquired and retired 614,794 shares of treasury stock and 1,989 single shares of Paramount Pictures, Inc., at a cost in excess of par value of \$12,265,700. The sum of \$3,236,024 was transferred to reserve for contingencies. On December 30, 1950, the consolidated surplus accounts totaled \$69,112,896.

In a pro forma report issued at the end of 1950 when the new distribution and theatre companies went into operation the profit of the distribution branch was given at \$5,956,625.

Film rentals, theatre receipts, sales of film accessories, rentals, etc. (after elimination of intercompany film rentals, etc.) were given as \$81,825,286. Dividends from affiliated companies, wholly owned foreign subsidiaries not consolidated and other income brought the total gross income up to \$84,408,683. Total expenses were \$71,262,824 before taxes. These were divided as follows: General and theatre operating expenses, including rentals, real estate and other taxes, \$16,352,755; film distribution, including cost of film accessories, \$18,031,890; share of film rentals and royalties to others, \$6,824,769; amortization of film (negatives and prints) and other film costs, \$30,053,410.

EUROPEAN IMPROVEMENT

Barney Balaban, president, reported to stockholders that improvement in economic conditions abroad had resulted in the unfreezing of some blocked funds, but that the restrictions abroad, plus devaluation, were still a "serious problem." Some improvement is in sight, he stated.

Business has been good in Canada, Balaban reported. Paramount has a 67 per cent interest in Famous Players Canadian Corp., Ltd., which operates 390 theatres in Canada with associated companies.

On the subject of television Balaban said that Paramount still holds approximately 26 per cent of the DuMont company, which "has become one of the outstanding television companies." He also stated that the Los Angeles TV station—KTLA—owned by the company, is now showing a profit, and that its programs are being recorded for use by other stations. He also revealed Paramount now owned 50 per cent of Chromatic Television Laboratories and the company has produced practical color TV tubes.

Together: \$18,400,477

Divorced: \$19,007,041

NEW YORK—Earnings of Paramount Pictures and United Paramount Theatres in the first year of Paramount divorcement were above that of the last year in which the two were part of the same production-distribution-exhibition empire.

For the year ending Dec. 31, 1949, the theatres division of the old Paramount corporation reported net earnings of \$12,443,852 compared to \$12,351,000 in UPT's first year as a separate corporation. The production-distribution end of Paramount earned \$5,956,625 in the last year of union, but as a separate corporation reported a net of \$6,656,041 for the year ending Dec. 31, 1950.

Thus, the total earnings of the old Paramount company in its last year of its existence amounted to \$18,400,477 compared to the combined 1950 earnings of the two separate companies at \$19,007,041.

Says Attendance Drop Due To Economic Conditions

NEW YORK—Declines in theatre attendance have been due to economic conditions and show up in non-television as well as television areas, Leonard H. Goldenson, United Paramount Theatres president, says in his first annual report to stockholders.



Leonard Goldenson

"The high demand for consumer hard goods and the building boom left a smaller share of consumer dollars for theatre entertainment," he says, but he holds out hope for improvement by adding: "The changes in our economy, resulting from the Korean war, may benefit the service industries, and the motion picture business in particular and there are indications that the downward trend in theatre attendance has begun to level off."

"At the same time," he said, "television is competing with us for the public's leisure time and entertainment dollars. Studies we have made throughout the year indicate that the boxoffice is off less in non-television than in TV areas. It is impossible, however, to determine the extent of television's effect. There are too many other forces affecting attendance to permit the isolation and measurement, with any degree of reliability, of any one factor alone."

"The impact of television is strongest during the novelty and the installment payment period," Goldenson said.

United Paramount Pays \$12 Million to Get Interstate Circuit

NEW YORK—Net profit of United Paramount Theatres, Inc., for the fiscal year ending Dec. 30, 1950, the first full year of operation since the divorcement from Paramount Pictures, was \$12,351,000. This included dividends from affiliated companies of \$1,420,000, and \$209,000 of undistributed earnings of partly owned, non-consolidated subsidiaries.

EARN \$3.07 A SHARE

Earnings per common share were \$3.07 on the 3,261,287 shares outstanding at the year-end.

Dividends paid during the year were \$2 per share, or a total of \$6,522,742. The book value of the common increased from \$45,886,000, or \$14.06 per share, to \$52,873,000, or \$16.21 per share.

The consolidated balance sheet shows current assets of \$27,342,000, including \$23,569,000 in cash and government securities. Current liabilities are \$12,291,000. Net working capital was \$15,051,000, a decrease of \$697,000 during the year.

During the year the company ended joint interests in 457 theatres, and disposed of all interest in approximately 241. The latter were jointly owned at the time of the consent judgment in the antitrust case.

Leonard H. Goldenson, president, said the company paid \$12,000,000 in cash for the 50 per cent interest of its co-owners in Interstate Circuit, Inc., and Texas Consolidated Theatres, Inc., operators of 160 theatres in Texas and New Mexico.

Shifts in the bank debt were made during the year, Goldenson stated, in order to "lighten the burden imposed by the relatively short maturities and the heavy annual payments called for under the terms of the existing bank debt."

Balaban & Katz Earnings Show a Drop in 1950

CHICAGO—Balaban & Katz Corp., in 1950 had net earnings of \$2,175,354, or \$8.28 a common share compared with \$2,805,000 or \$10.68 a share in 1949, stockholders were advised here.

The report of John Balaban, president, read to stockholders by Arthur Goldberg, vice-president and general counsel, said that the company has now felt the full impact of television on its business. David B. Wallerstein, vice-president and general manager, explained that Balaban is "cautiously optimistic" that with good pictures its shows will be able to draw large attendance despite TV.

At the same time the company reported its TV station WBKB was operated at a profit in 1950 as against a considerable loss in 1949.

Stockholders were told the company is now penalized in its efforts to obtain feature attractions because of the decision in the Jackson Park Theatre case, limiting the period it can show a film.

TOTAL OF 327 FILMS RELEASED IN FIRST 9 MONTHS OF '50-'51

Color Features Total 53; Reissues Again Down; 41 May Releases

By FRANK LEYENDECKER

NEW YORK—The first nine months of the 1950-51 selling season will see a total of 327 features set for release, eight below the 335 released during the same nine month period in 1949-50. Although several of the major companies have increased their monthly releases, the fact that United Artists was inactive as regards new product during most of this period and Film Classics went out of existence accounts for the lower figure for 1950-51.

SLIGHT GAIN IN COLOR

The color features for the nine months total 53, only one more than in the same period in 1949-50, although Technicolor pictures for 1950-51 are up to 43, three more than the 40 Technicolor pictures released during the same period in the preceding selling season. Six Trucolor pictures for the period are the same as for the like period in 1949-50, only three Supercinecolor pictures were released, compared to five in Cinecolor in the same period last season, and one Anscocolor is set for release in May, just as one was released during the preceding season.

Reissues for the nine months in 1950-51 are down to 11, compared to 23 for the same period in 1949-50 and 34 for the same period in 1948-49, a steady drop each season.

The total of 327 for the first nine months of 1950-51 includes 41 for May 1951, a drop of two from the 43 for May 1950. Nine of these will be in color, including six in Technicolor and one each in Trucolor, Supercinecolor and Anscocolor.

The Technicolor features for May will be: "On the Riviera," a musical; "Half Angel," a comedy, and four in the action category, "The Last Outpost," "The Painted Hills," "Best of the Badmen" and "Smuggler's Island." In addition, both "New Mexico," in Anscocolor, and "When the Redskins Rode," in Supercinecolor, are action films. "Honeychile," in Trucolor, is a comedy.

MONTH'S TOP RELEASES

In addition to the six action films in color, important dramas for May 1951 will include: "The Brave Bulls," "Go for Broke," "Appointment With Danger," "Tokyo File 212," "Sealed Cargo," "Hard, Fast and Beautiful," "Rawhide," "Try and Get Me," "The First Legion," "I Was a Communist for the FBI," "The Fat Man," "Follow the Sun," "The Prowler," "Fugitive Lady," "Volcano," "Cairo Road," "Cavalry Scout" and "Goodbye, My Fancy."

The comedies, in addition to "Honeychile" and "Half Angel," are: "Her First Romance," "Katie Did It," "According to Mrs. Hoyle" and "Two Guys and a Gal." The balance are either action programmers like "Million Dollar Pursuit" and "Roaring City" or westerns.

Broken down by companies, the May 1951 releases will be:

COLUMBIA—"The Brave Bulls," filmed in

DAR Film Group Says Pictures Improved

WASHINGTON—There is a "general tendency toward better pictures," the motion picture committee of the Daughters of the American Revolution reported Thursday (18).

Mrs. William P. Settemayer, national film chairman, said that reports from the more than 1,100 state and local motion picture chairmen throughout the country noted especially that there is no Communism in pictures.

"Emphasis is on finer photography, more beautiful colored films and better acting," she told the 60th Continental Congress of the DAR.

Most of the criticisms received from the states, she added, are "too much crime, gangsterism, drinking, too much emphasis on sex."

The favorite types of pictures are "good westerns, adventure, historic and documentary type, then musicals," the report stated.

Mexico, starring Mel Ferrer, Miroslava and Anthony Quinn; "Her First Romance," starring Margaret O'Brien with Allen Martin Jr.; "When the Redskins Rode," in Supercinecolor, starring Jon Hall with Mary Castle; "Smuggler's Gold," with Cameron Mitchell and Amanda Blake, and "Snake River Desperadoes," a Charles Starrett western with Smiley Burnette.

EAGLE LION CLASSICS—Although the company will go out of existence April 28, the pictures originally set for May release will probably go out under the United Artists banner. They are: "Volcano," starring Anna Magnani, Rossano Brazzi and Geraldine Brooks; "Cairo Road," a J. Arthur Rank picture starring Eric Portman; "Two Guys and a Gal," with Janis Paige, Robert Alda and James Gleason, and "The Hoodlum," starring Lawrence Tierney and Allene Roberts.

LIPPERT—"Roaring City," with Richard Travis and Hugh Beaumont, and "Kentucky Jubilee," with Jerry Colonna, Jean Porter and James Ellison.

METRO-GOLDWYN-MAYER — "Go for Broke!" starring Van Johnson with Warner Anderson and Gianna Canale; "The Painted Hills," in Technicolor, with Paul Kelly, Gary Gray and Ann Doran, and "Home Town Story," with Jeffrey Lynn, Marjorie Reynolds and Donald Crisp.

MONOGRAM—"Cavalry Scout," starring Rod Cameron with Audrey Long, Jim Davis and James Millican; "According to Mrs. Hoyle," starring Spring Byington with Brett King and Tanis Chandler; "Nevada Badmen," a Whip Wilson western with Fuzzy Knight, and "Blazing Bullets," a Johnny Mack Brown western, and two Roy Del Ruth reissues, "The Babe Ruth Story," starring William Bendix and Claire Trevor, and "It Happened

on Fifth Avenue," starring Victor Moore, Gale Storm, Don DeFore and Ann Harding.

PARAMOUNT—"Appointment With Danger," starring Alan Ladd, Phyllis Calvert and Jan Sterling with Paul Stewart, and "The Last Outpost," a Pine-Thomas production in Technicolor, starring Ronald Reagan and Rhonda Fleming with Bruce Bennett, Bill Williams and Noah Beery.

RKO RADIO—The biggest release list for the company this season has: "Tokyo File 212," produced in Japan starring Florence Marly with Robert Peyton; "Best of the Badmen," in Technicolor, starring Robert Ryan, Claire Trevor, Robert Preston, Walter Brennan and Jack Beutel, in his first picture since "The Outlaw"; "Sealed Cargo," starring Dana Andrews, Claude Rains and Carla Balenda; "Hard, Fast and Beautiful," starring Claire Trevor and Sally Forrest with Robert Clarke, and "Gunplay," a Tim Holt western with Joan Dixon.

REPUBLIC—The five releases are all tentative. They are "Honeychile," in Trucolor, starring Judy Canova with Eddie Foy Jr. and Allen Hale Jr.; "Fugitive Lady," filmed in Italy with Janis Paige, Binnie Barnes and Edward Ciannelli; "Buckaroo Sheriff of Texas," starring the moppets Michael Chapin and Eileen Janssen with James Bell; "Million Dollar Pursuit," with Penny Edwards, Steve Flagg and Grant Withers, and "In Old Amarillo," starring Roy Rogers with Penny Edwards and Gordon Jones.

TWENTIETH CENTURY-FOX—"On the Riviera," in Technicolor, starring Danny Kaye, Gene Tierney and Corinne Calvet; "Half Angel," in Technicolor, starring Loretta Young and Joseph Cotten with Cecil Kellaway and John Ridgely; "Follow the Sun," starring Glenn Ford and Anne Baxter with Dennis O'Keefe and June Havoc, and "Rawhide," starring Tyrone Power and Susan Hayward with Hugh Marlowe and Dean Jagger.

UNITED ARTISTS—"Try and Get Me," (formerly "The Sound of Fury") I. G. Goldsmith production, starring Lloyd Bridges, Kathleen Ryan, Frank Lovejoy and Richard Carlson; "The First Legion," a Douglas Sirk production, starring Charles Boyer, Leo G. Carroll, Walter Hampden and William Demarest with Barbara Rush and Lyle Bettger; "New Mexico," an Irving Allen production in Anscocolor, starring Lew Ayres and Marilyn Maxwell with Andy Devine, and "The Prowler," an S. P. Eagle production, starring Van Heflin and Evelyn Keyes.

UNIVERSAL-INTERNATIONAL—"Smuggler's Island," in Technicolor, starring Jeff Chandler and Evelyn Keyes with Philip Friend; "Katie Did It," starring Ann Blyth and Mark Stevens with Cecil Kellaway and Elizabeth Patterson, and "The Fat Man," starring J. Scott Smart with Julie Bishop and Jayne Meadows.

WARNER BROS.—"Goodbye, My Fancy," starring Joan Crawford, Robert Young and Frank Lovejoy with Eve Arden, and "I Was a Communist for the FBI," starring Frank Lovejoy with Dorothy Hart and Philip Carey.

Pulse Beats

Expect W. C. MacMillen Jr. To Become Head of Pathe

Eagle Lion Classics president rapidly nearing completion of lease cancellations on offices and exchanges, but Pathe as parent company will take over remaining problems.

*

Industry Leaders Pressing For Quick COMPO Action

Robert J. O'Donnell, Ned E. Depinet and Arthur Mayer using phones and mail to get regional exhibitor endorsements, so government cooperation can be organized.

*

Virginia TOA Group Votes For COMPO Affiliation

This brings the total to 11 of the number of TOA units that have approved membership in COMPO; action remains to be taken by 17 of the TOA regional organizations.

*

Report Judges Hand to Quit U.S. Appeals Court Posts

Augustus Hand, member of three-judge court which heard antitrust case, refuses to comment on Washington newspaper story; his cousin, Learned Hand, also silent.

*

Railway Express Granted Film Shipments Boost

Rates to be hiked 20 cents a shipment starting May 2 under an Interstate Commerce Commission ruling April 17 in Chicago; increase made to meet higher wages.

*

Collegiate Football Games For Theatre TV Assured

Television group of National Collegiate Athletic Ass'n plans start in fall after meeting in Washington with Nate Halpern of Fablan circuit, Robert O'Brien of United Paramount and others.

*

Film Salesmen Plan to File Unfair Labor Charges

David Beznor, general counsel for the Colosseum of Motion Picture Salesmen, says action will be taken since no agreement was reached after Minneapolis sessions.

*

\$573,000 Antitrust Action Filed in Chicago Court

Eugene Sullivan and Nick DeLuca, operators of the Alex Theatre, seek triple damages from 1938 to date; Federal Judge LaBuy will hear the case.

*

TESMA, TEDA Convention Scheduled in Los Angeles

Annual confab of Theatre Equipment and Supply Manufacturers to be held jointly with Theatre Equipment Dealers Ass'n at the Ambassador hotel October 11-13.

New Spirit of Optimism Urged by W. F. Rodgers

NEW YORK—The motion picture industry has a bright future in spite of "manifold problems" and there should be a "moratorium on pessimism," declared William F. Rodgers, vice-president and general sales manager of MGM, at a "Salute to the Trade Press" luncheon of the Ass'n of Motion Picture Advertisers at the Hotel Piccadilly Wednesday (18).

"Those who have seen fit to attempt to write the obituary of motion pictures are premature, to say the least," Rodgers asserted.

COMPETITION A CHALLENGE

"Sure, business is off in some places—it will not improve through wishful thinking, or constantly complaining, and that television is a factor cannot be denied—so are many other forms of amusements—yet it seems to me that competition in any form is merely a challenge that can and is being met and I believe it will be more effectively so in the future. I have the same confidence today in the future of this industry that I enjoyed when an ambition was kindled in my inexperienced mind 41 years ago—27 years of which have been with Loew's, Inc."

Rodgers also had a good word to say for the Council of Motion Picture Organizations. Ned E. Depinet, president of RKO and also president of COMPO, was sitting on his left, as was Arthur Mayer, executive vice-president. He said COMPO "may very well be the agency through which we could effectively assert our resentment against those within, as well as others, who unfairly attack our efforts or our motives."

Returning to his discussion of the business outlook, he continued: "We have all gone through recessions in the past. We have come out of each with a renewed optimism, backed by the faith we possess in ourselves and the knowledge of our contribution to the welfare of mankind."

Rodgers said he had just returned from the coast and he added that, backed by enthusiasm and confidence, the MGM studio was now getting ready to release "the best possible in entertainment values." Other studios are doing the same, he declared.

PRAISES PUBLIC RELATIONS

Then he briefly covered the public relations efforts of his company.

"We have one man in the field whose assignment primarily is speaking to civic institutions throughout the country," he said, "including Parent-Teacher associations, women's clubs, chambers of commerce, Rotary and Kiwanis clubs and other bodies, and I do not know of a single instance where he has not been invited for a return engagement, and he speaks only on motion pictures—not necessarily MGM pictures, but product of other studios that merit special attention."

"At the moment we have Morgan Hudgins touring the country in the interest of 'Quo Vadis,' whose sole purpose is to provide newspaper people, radio commentators and our own personnel with a background of interesting information on this gigantic production. Hudgins represented the studio publicity department in Rome during the entire shooting of this picture. The tour is highly

successful and the evidence of interest in motion pictures is so manifest in these undertakings that there can be no doubt regarding the support on the part of the public for worthwhile motion picture entertainment.

"What a privilege indeed to be identified as we are in an enterprise whose principles are to entertain and to know our business as we do! What a pleasure it should be to all of us to defend our business and the people in it against unjust attacks and unfair criticisms!"

In closing, Rodgers paid a tribute to both Ampa and the trade press by saying: "As a body, Ampa is in an enviable position to continue its great contribution to the welfare of our industry. As a group, the trade press, which has been so important to our progress and has cooperated so effectively in all undertakings, will, I am sure, continue to lend every help to revive enthusiasm and discourage pessimism, thereby encouraging our showmanship abilities to create even a greater interest in motion pictures."

"There can be no doubt that the public will continue to support good entertainment in the future as in the past, and, therefore, I feel content in the knowledge that the development of our business remains, as it should, within the hands of the people in it. As has been wisely said, the future is for those who prepare for it and I am sure we are capable of accepting any challenge by the application of that which we know best—enthusiasm, confidence and faith in our individual assignments."

The luncheon drew one of the largest crowds in years. Si Seadler, MGM advertising manager, was toastmaster.

Those on the dais, in addition to Rodgers and Seadler, were: Ned E. Depinet, Arthur Mayer, Jack Alicoate, Moe Wax, Jay Emanuel, James M. Jerauld, Martin Quigley, Hap Hadley, Morton Sunshine, Steve Broidy, Sol Schwartz, Harry McWilliams, Charles E. Lewis, Marjorie Harker and Lige Brien.

Appeals Board Formed To Hear NPA Cases

WASHINGTON—Establishment of an appeals board in the National Production Authority was officially announced Tuesday (17) to hear cases where applications for exception to NPA regulations in hardship cases have been denied by operating divisions.

This will be the tribunal to which exhibitors denied waiver of the ban on construction of new theatres can appeal from now on.

At the same time, NPA Administrator Manly Fleischmann realigned NPA's industry divisions to group related units under four operating heads and give industry division directors greater representation in policy determination, it was announced.

The motion picture and photographic products division was placed under the Textile, Leather and Specialty Equipment Bureau. The Construction Controls Division, which rules on all theatre hardship pleas, was blanketed with related divisions in the Facilities and Construction Bureau.

The most thrilling, human interest headline drama of the decade is **NOW**
READY FOR YOUR SCREEN!



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**Ben Hogan Wins the Masters,
His 280 Completes Comeback**

The Ben Hogan Story!



The wife behind a great champion
tells you **BEN HOGAN'S** story...

THE REAL-LIFE LOVE STORY OF TWO KIDS FROM TEXAS!



I married the guy!
He was an auto mechanic with big dreams—could he make it?



I followed him!
When he made golf his career—but how would I like being a golf widow?



I almost lost him!
Why did he do it for me on that midnight ride to Fort Worth?



I prayed for his life!
"My child... only faith can save him now, or let him walk again!"



I couldn't say no!
Even though his comeback might cost him his life!

FOLLOW THE SUN

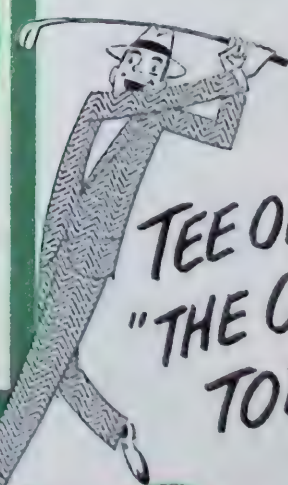
You read it in **READER'S DIGEST!**

A story of such incredible adventure and amazing courage, it would be unbelievable — except that every word, every scene, every thrill is true!

GLENN FORD · ANNE BAXTER · DENNIS O'KEEFE · JUNE HAVOC
Produced by **SAMUEL G. ENGEL** Directed by **SIDNEY LANFIELD** Screen Play by **FREDERICK HAZLITT BRENNAN**

See these famous golfers... **SAM SNEAD, JAMES DEMAREY, DR. CARY MIDDLECOFF** and the Daddy of 'em all, **GRANTLAND RICE!**

20th CENTURY-FOX



TEE OFF with "THE CHAMP" TODAY!

There's No Business Like **20** *Business!*
CENTURY-FOX

MacArthur Is Big News On Theatre Screen TV

NEW YORK — With public attention focused on the controversial figure of Gen. Douglas MacArthur and faced with the competition of extensive radio and television coverage of his return to the U.S., eastern motion picture theatres with large-screen television got on the bandwagon by presenting the general's address to the joint session of Congress.

The theatres were the Paramount in Manhattan, Fox in Brooklyn and Palace in Albany of the Fabian Circuit, the Marine in Brooklyn of the Century Circuit, the RKO Fordham in the Bronx and the Capitol in Binghamton. The last was the first Comerford house to present a television program. Besides the New York Paramount, other houses in the United Paramount Theatres chain showing MacArthur on television were the State-Lake and Tivoli in Chicago, Michigan in Detroit and Radio City in Minneapolis.

BROOKLYN FOX DRAWS BEST

The Fox in Brooklyn made the best showing attendance-wise. The management there reported 10 per cent over normal matinee business. Usual business was reported by the Paramount, Marine and RKO Fordham. All said the program was well received. They had run slugs in the regular newspaper advertising Thursday morning announcing it, and they received telephone calls during the morning asking if MacArthur would be shown.

Audience interest was so good that all the theatres scheduled the New York City ceremonies the following day, although the theatres, in addition to home set competition, faced the added competition of the parade, which drew hundreds of thousands to the sidewalks lining the route.

In Binghamton, the Capitol was not so fortunate. Attendance fell below normal matinee business Thursday despite advance advertising consisting of special newspaper ads, handouts on the streets and radio spots, but audience response to the program was good. The management did not televise MacArthur Friday.

Fabian's Palace in Albany which, unlike the Capitol, had presented television previously, did a little better than average matinee business and showed the New York ceremonies Friday for an hour.

BIG NEWSREEL COVERAGE

Newsreels, too, went all out on coverage, although all of them had presented an entire reel devoted to MacArthur the previous week. There was further coverage in the reels gotten out midweek, and those shown in eastern theatres Friday and in more distant theatres Saturday supplied ample pictorial news of the general's progress from Japan to Hawaii and thence to San Francisco. Special newsreel films on the arrival at San Francisco were issued on the coast.

Hawaii coverage varied by newsreel because of the mobbing of cameramen by military police in Honolulu. Barney Ku, a freelance cameraman representing Warner-Pathe News and Universal News there, had his face so badly smashed as to be put out of action.

West Coast Suffers During S. F. Reception

LOS ANGELES—As had been expected, both first run and neighborhood theatre business suffered, although not as heavily as anticipated, Tuesday evening (17) when all the local TV channels pooled their resources for complete coverage of the arrival of Gen. Douglas MacArthur in San Francisco. It was estimated in video circles that more than 1,000,000 TV sets throughout the state were focused on the program, which ran more than four hours.

The boxoffice slippage hereabouts was reported at anywhere from 10 to 25 per cent. There was one bright-spot exception, however—the Orpheum Theatre in the downtown sector, which is the only showcase in the territory with large-screen television equipment.

The Sherrill C. Corwin operation drew more than 1,000 paying customers above the average by holding an hour-long screening of the MacArthur arrival Tuesday night and repeated Wednesday (18) by televising the welcome-home parade staged in San Francisco for the returning general.

Red Hearing Postponed: Will Resume April 23

WASHINGTON—A severe epidemic of virus infections, travelitis, and even marital disputes hit Hollywood simultaneously with the arrival of house un-American activities committee investigators to serve subpoenas for the current hearings, a committee investigator told the committee Tuesday (17), as hearings on the infiltration of Reds and Communist-front organizations into the west coast entertainment scene wound up the leftovers from last week's schedule. Arrest warrants may be issued for those who disappeared.

The committee then called things off until Monday (23) when, it is rumored reliably but unofficially, screen star John Garfield will tell all.

Tuesday's session unfolded refusals to answer on the grounds of the fifth amendment and possible self-incrimination from Academy Award winner Anne Revere, screen writer Harold Buchman and radio writer Sam Moore.

Then William A. Wheeler, investigator, took the stand, and recounted how he had attempted to serve subpoenas—with the aid of United States marshals—on nine writers and other Hollywood personalities, headed by actress Karen Morley, for more than two months without success. Committee Chairman John S. Wood (D., Ga.) said later that the committee would take up the question of whether to ask the house to vote for the issuance of arrest warrants for the nine, and said he personally hoped this would be done.

May Affect U.S. Films:

Serious Sulphur Lack Faces U.K. Production

By SUMNER SMITH

NEW YORK—Export managers of the major distributors began checking during the week into reports of a crucial shortage of sulphur anticipated in Britain within a month unless the U.S. government comes to the aid of that country.

Sulphur and sulphuric acid are used in the manufacture of photographic chemicals, and any British shortage would seriously affect the making of prints of American negatives shipped into that country as well as production of prints of British films.

One prediction from overseas was that British exhibition of new films made in both countries might be halted unless help was forthcoming. As Britain is the largest foreign market for U.S. films, this, following British remittance restrictions, could deal a heavy blow to U.S. revenues from abroad.

MOST SULPHUR FROM U.S.

Most of the world's sulphur supplies come from the U.S. The chief source here is the gulf coast where the large sulphur-producing companies operate. The U.S. government has asked them to increase their production and additional facilities are planned, but it will be some time before they are in full operation.

Officials of the J. Arthur Rank Denham Film Laboratories sounded the original alarm early in the week. It was followed by a statement by Harold Wilson, president of the British Board of Trade, to the House of Commons foreseeing "an unparalleled industrial disaster" unless more sulphur is received from the U.S. While Rank officials took into consideration only the film end of the situation, Wilson discussed the entire defense program.

The Denham laboratories handle a large amount of printing for both U.S. and British companies. Among others which would be affected are the Humphries Laboratories which prints for a number of U.S. companies, including RKO, and Olympic Laboratories, a Paramount subsidiary.

The difficulty arises from the U.S. custom of shipping only the negative or one print of each film into Britain. British laboratories have been turning out the number of prints needed for distribution. Since more than 70 per cent of all films shown in Britain are of American origin, the number and the amount of investment involved is considerable.

SHIPMENTS IMPRACTICAL

The necessary number of prints could be made in the U.S. and shipped overseas, but there are several reasons why this has been considered impractical. Promises have been made to the National Production Authority that all possible conservation of raw stock will be practiced here. Then, the British duty on foreign prints has been doubled within a year. The British government also has imposed restrictions on print imports in order to provide jobs for their technicians.

Britain's problem can be traced in large part to a drastic U.S. cut in export allocations of sulphur to Britain last December. This was put into effect in line with world as well as domestic needs.

WORLD CHAMPIONS



....HERE'S YOUR CHAMPIONSHIP TEAM!....

DANIEL R. HOULIHAN, *Albany*; FRED R. DODSON, *Atlanta*; JAMES M. CONNOLLY, *Boston*; CHARLES B. KOSCO, *Buffalo*; VERNON M. SKOREY, *Calgary*; JOHN E. HOLSTON, *Charlotte*; TOM R. GILLIAM, *Chicago*; JOSEPH B. ROSEN, *Cincinnati*; IZZY J. SCHMERTZ, *Cleveland*; MARK SHERIDAN, *Dallas*; VINCENT J. DUGAN, *Denver*; RALPH FIELOW, JR., *Des Moines*; JOE J. LEE, *Detroit*; TOM O. MCLEASTER, *Indianapolis*; JOE R. NEGER, *Kansas City*; CLYDE W. ECKHARDT, *Los Angeles*; TOM W. YOUNG, *Memphis*; JACK H. LORENTZ, *Milwaukee*; MOE A. LEVY, *Minneapolis*; GERRY CHERNOFF, *Montreal*; BENJAMIN A. SIMON, *New Haven*; WILLIAM BRIANT, *New Orleans*; ABE DICKSTEIN, *New York*; MARION W. OSBORNE, *Oklahoma City*; JOE E. SCOTT, *Omaha*; SAM E. DIAMOND, *Philadelphia*; AL LEVY, *Pittsburgh*; CHARLES F. POWERS, *Portland*; CHARLES L. WALKER, *Salt Lake City*; ALEX W. HARRISON, *San Francisco*; REGINALD G. MARCH, *St. John*; GORDON F. HALLORAN, *St. Louis*; CHILTON L. ROBINETT, *Seattle*; PETER MYERS, *Toronto*; JAMES E. PATTERSON, *Vancouver*; C. GLENN NORRIS, *Washington*; JOSEPH H. HUBER, *Winnipeg*.

READY TO GO TO BAT AGAIN FOR YOU WITH:

HALLS OF MONTEZUMA

Technicolor

CALL ME MISTER

Technicolor

OF MEN AND MUSIC

THE MUDLARK

BIRD OF PARADISE

Technicolor

I'D CLIMB THE HIGHEST

MOUNTAIN *Technicolor*

THE 13th LETTER

LUCKY NICK CAIN

YOU'RE IN THE NAVY NOW

I CAN GET IT FOR YOU

WHOLESALE

SWORD OF MONTE CRISTO

Supercinecolor

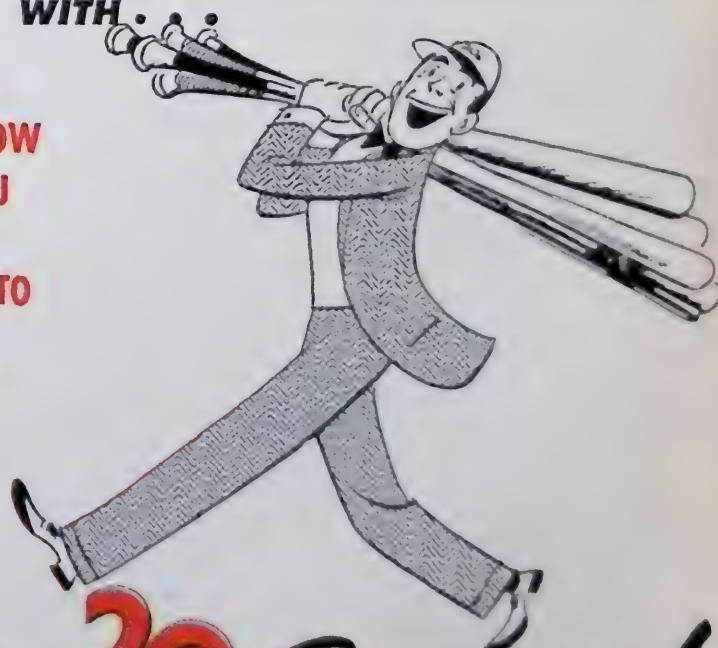
FOLLOW THE SUN

14 HOURS

ON THE RIVIERA

Technicolor

RAWHIDE



There's No Business Like **20** Business!

CENTURY-FOX

TICKET PRICES ARE GOING UP; STRAIGHT 5c BOOST GENERAL

Survey Shows Exhibitors Are Raising Admissions First Time in Years

The front which the nation's exhibitors have been holding for many years against increasing admissions is being broken across the country. The admission scale has been yielding to rising costs in virtually every department of theatre operation—and where exhibitors have increased prices there has been surprisingly little unfavorable reaction from patrons.

In some sectors, principally the Kansas City area, there has been a step up in business in face of a recent 10-cent boost in first run evening prices.

To determine the extent of admission increases, BOXOFFICE has just completed a survey of key sections of the country.

MOSTLY 5-CENT BOOSTS

This roundup indicates that where exhibitors are upping admissions, they are doing it on a 5 cents a ticket basis, rather than on a percentage basis. In a few spots the increase has been 10 cents. But, generally, the boosts have been from 60 cents to 65 cents, from 70 cents to 75 cents and in some instances from 80 cents to 85 cents. This has been the practice in neighborhood houses as well as in downtown first runs.

The trend toward increasing prices, however, has been kept pretty much to the larger cities. Small town and rural area exhibitors seem to be somewhat reluctant to raise admissions—not because their costs have not increased correspondingly with their fellow exhibitors in the metropolitan centers but because they fear that the rising cost of living will keep the small town movie fan away from the theatre altogether. They don't think the small town customer will want to take a boost in movie admissions whereas he is willing to pay more for practically everything else.

KEY RUN INCREASES

Increases for first runs have been reported in New Haven, Columbus, San Francisco, St. Paul and Minneapolis, Newark, Buffalo, Memphis, Indianapolis, Kansas City, Wichita, Philadelphia. Hold-the-line policies, on the other hand, have been adopted by exhibitors in Boston, Cincinnati, Detroit and Salt Lake City, spots where there has been no increase in first runs for some years.

In the larger towns, neighborhood theatres have gone right along with the price-lifting policy and in some communities the neighborhoods have boosted prices while the key runs remained steadfast. In Cleveland, a group of six de luxe neighborhood houses raised prices five cents a ticket to 55 cents which is the downtown matinee price. This group of exhibitors do not feel, a spokesman said, that price is the determining factor in theatre patronage, and that the patron will pay an upped fee if the product is good. They feel also that if the downtown houses would raise evening prices above the present

Examples of Increases In Nine Situations:

Typical of admission increases across the country are these price boosts made in nine cities. Where two figures appear, it indicates the present price and the amount charged before the increase went into effect.

City	Eve.	Mat.	De L.	Subsq't Nbhd. Runs
Buffalo	60-70 (a)	40-50		
Columbus	64-70	39-45	30-45 to 35-50	
Indianapolis	60-70			40-50
Kansas City	65-75	45-50	55	45-50
Little Rock	60	50	40-45	35-39
Memphis	60-65 (b)	40-50	50	40
Minneapolis	70-76 (c)	50	50-60	40
New Haven	65-70	44-50	44-50	
San Fran.	85-90 (d)	60-65	55-60	60
a) Evening prices after 2:30 p. m., holidays; stage shows 85c.				
b) Loew's theatres only; Malco, WB theatres unchanged at 60c.				
c) 76c after 1 p. m. weekends; Gopher Theatre upped children 12c to 17c.				
d) Loges at \$1.10; de luxe neighborhood loges raised 65c to 85c.				

75-cent level they could raise neighborhood prices again, without ill effect.

Baltimore is another key city in which neighborhood theatres went up in admission. Houses charging 32 cents went to 36, those with a 36-cent scale went to 40 cents, tax included. All 20 Durkee circuit theatres raised their scale.

Montana patrons were paying upped admissions, which on the basis of reports received were above most theatres in cities of comparative size. In Billings, Great Falls and Butte, the evening price was 90 cents with a 75-cent matinee. On the whole this Rocky Mountain area was above the norm for the country on admissions. While Salt Lake City first runs kept scales unchanged, at 75 cents, the top is 80 cents in Ogden, Utah, and Pocatello, Idaho. Where a 90-cent adult admission prevails, children's prices are 20 cents.

Chicago theatres apparently were determined to stay below the \$1 mark for evening admissions, and the scale is still 98 cents. Only shift made recently was the RKO Grand which went on a straight 98-cent admission, afternoon and evening—whereas all other Loop first runs with the exception of the Woods have a 55-cent admission before 1 p. m.

Most widespread admission adjustment was made by the Fox Midwest circuit which increased prices in 103 situations. In all instances, the increase was 5 cents—except in Wichita and Kansas City where the boost was 10 cents.

Warner Theatres upped prices in Philadelphia and Newark areas, with first run Philadelphia admissions going from 90 cents to 99 cents. Matinees went from 50 to 55 cents and late matinees from 65 cents to

74 cents. Children admissions in Stanley-Warner theatres downtown are now 35 cents.

Reports from some of the major areas in the country follow:

MINNEAPOLIS

MINNEAPOLIS—Trend here and throughout territory is for admission price boosts, but because of downward boxoffice trend and television and other new night entertainment competition circuits and individual exhibitors have been moving in that direction very slowly.

A large number of admission price increases has occurred in numerous situations since January 1, 1950. They have been, however, very small—a nickel to a dime—none higher except when earlier availability brings about a larger amount.

The first advance in the Twin Cities took place about a month ago when Minnesota Amusement Co. and RKO Theatres' first run downtown houses jumped their admissions six cents after 5 p. m.—from 70 to 76c. For combination stage and screen shows the Minnesota Amusement Co. now is charging \$1 instead of 80c after 5 p. m.

Two Minneapolis and one St. Paul RKO downtown theatres last year decreased their admissions in effect before 1 p. m. weekdays a nickel from 40 to 35c. When the night prices were tilted these houses went back to 40 cents, but MAC competing theatres charge 50 cents prior to 1 p. m. as well as afterwards up to 5 p. m.

Bennie Berger's first run Gopher here raised children's admissions recently from 12 to 17 cents and it and the RKO theatres eliminated the "teenager admissions"—applicable for young people between 12 and 17. The Minnesota Amusement Co. houses, however, still retain these "teenager" prices which, at the A houses, for example, are 40 cents afternoons (compared to 50 cents for adults) and 55 cents at night (compared to 76 cents for adults).

DETROIT

DETROIT—Admission prices have held firm for the past 15 months among first run theatres here, while there has been a slight general upward movement among subsequent runs. The result is a narrowing of the gap between first and second runs, which may account for a difficult competitive situation, cutting in both directions.

First runs have lost somewhat in prestige, because there is no longer the sharp price distinction between them and subsequents. On the other hand, the subsequents have found their price scale coming so close to that of the firsts that prospective patrons are more likely to go to the prior runs—there is no longer the same major incentive to "wait and see it at the corner show" with a substantial saving. At the same time, there has been some consumer feeling that the neighborhood shows have raised prices when they should have held the price line.

The movement has been widespread, but not consistent, and anomalous situations exist in various parts of the city, where some houses

have not gone up—others have established special matinee, children's, and weekend scales that differ from their "opposition." The upward movement has been a progressive affair during the past six months, mostly done quietly, with exhibitors in some instances taking the cue from the policy of other houses—and a considerable number opposed to any upward move.

Figures on the upstate situation are more complex, but theatres there appear to have held the price line with little upward tilt for a year. Despite the relative absence of competition, compared to a metropolitan multiple run setup, state exhibitors have generally felt that community goodwill required avoidance of a price rise where possible.

One arresting experiment in reverse was tried—when the Monroe, a small downtown house, slashed prices from 35 to 10 cents for a short period. Business nearly tripled, but the total revenue was barely equivalent to the original figure, and the experiment failed.

Still another is the current experiment of Saul Korman, circuit owner, with free admission for children at the 3,400-seat Broadway-Capitol, a second run house. Proviso is that an adult must accompany them.

VIRGINIA

RICHMOND—The Virginia Motion Picture Theatre Ass'n revealed recently that 175 theatres have returned information on current admissions scales and other phases of operation. Of the total number of theatres, the survey revealed, only 48 houses reported increasing base admissions prices in the last two years. Of the 48, 32 increased adult admissions only, and only one theatre increased children's prices. All of the others increased both.

Adult price hikes went from one cent in some cases up to 15 cents in others, while children's price increases ranged from one cent to six cents.

MONTANA

HELENA, MONT.—A survey of admission scales in Montana shows a general upswing, with the majority of exhibitors asking a 5 to 10 per cent increase. With the increases, exhibitors have explained to the public that increased overhead, higher rentals and upped labor costs have forced the increases.

However, some operators, in smaller towns, are still holding out against upped admission prices—feeling that they cannot raise the scale and stay in business. Don Librand, partner in the Town Theatre in East Helena, believes that his little smelter town, with living costs being what they are today, cannot support a theatre if the admission is boosted. He prefers good patronage at lower admission to poor patronage at higher admission.

Admissions in Montana run fairly high, compared to admissions in many cities the same size. In Great Falls, Billings and Butte, the first run evening price is 90 cents, with a 75-cent matinee price. These are Fox houses. Prices began raising last winter when they went from 75 cents to 80 cents and 80 cents to 90 cents in Montana metropolitan areas.

CINCINNATI

CINCINNATI—There have not been any changes in downtown first run admissions here in a number of years. For a short time last November theatres tried a bargain price

Texas Holds the Line, 60c Top in Big Towns and Small

Dallas—Texas cities, which claim to have the lowest big-city theatre admissions, are holding the line on prices. R. J. O'Donnell, vice-president and general manager of the big Interstate circuit, this week released a breakdown of admission scales in the chain's theatres throughout Texas showing that 60 cents was the top price paid by Texans to see first run pictures day, night or holidays—and that children were admitted for 9 cents in every situation.

A breakdown of admissions in 12 top Interstate cities follows:

	Evening	Matinee	Weekend Holidays	2nd Run Downtown	Neighborhood De Luxe	Subsequents	Children 1st Run	Children Neighborhood
Over 500,000 population								
Dallas .....	.60	.60	.60	.50	40-55	35-50	.09	.09
Houston .....	.60	.60	.60	—	40-55	35-50	.09	.09
250,000 to 500,000								
San Antonio .....	.60	.60	.60	—	40-55	35-50	.09	.09
Fort Worth .....	.60	.60	.60	40-50	40-55	35-50	.09	.09
100,000 to 250,000								
Austin .....	.60	.60	.60	25-35	30-40	25-35	.09	.09
Under 100,000								
Galveston .....	.60	.60	.60	.40	.50	—	.09	.09
Abilene .....	.60	.60	.60	35-40	—	—	.09	—
Albuquerque .....	.60	.60	.60	—	.50	—	.10	.10
Amarillo .....	.60	.60	.60	40-50	.50	—	.09	.09
El Paso .....	.60	.60	.60	—	35-40	—	.09	.09
Waco .....	.60	.60	.60	—	40-50	—	.09	.09
Wichita Falls .....	.60	.60	.60	35-44	—	—	.09	—

of 39 cents before 1 p. m., but after several weeks the plan was discontinued. It failed to stimulate added business. The first run level here is 55 cents to 5 p. m. and 70 cents after 5, with a 75-cent top for weekends and holidays.

SAN FRANCISCO

SAN FRANCISCO—Five of the downtown first run theatres upped admission scales here several months ago, going from 85 cents to 90 cents for evenings, 60 to 65 cents for matinees and loges remaining at \$1.10.

Deluxe neighborhood theatres have kept matinees at 40 cents but evening scales have gone from 55 to 60 cents and loges have been boosted from 65 cents to 85 cents. The 20-cent loge boost was the largest reported anywhere in the current survey.

BUFFALO

BUFFALO—There has been a price raise right down the line in Buffalo's downtown first run houses, the Buffalo, the Paramount, the Center, the Century, the Lafayette and the Teck this year.

The boxoffice scale in 1950, downtown, was as follows: Weekdays, 11 a. m. to 6 p. m., 40 cents; 6 p. m. to closing 60 and children, 25. Saturday, Sunday and holidays, 11 a. m. to 2:30, 50 cents, after 2:30, 70 and children 25.

The new 1951 downtown scale is: weekdays, 40 cents to 2:30, 50 to 6 and 70, 6 to closing. Saturday, Sunday and holidays, same as 1950.

The 1950 community house scale was 40 cents and children 14 cents. The 1951 scale in these suburban houses is 44 and children 14 (no change for kiddies).

NEWARK, N. J.

NEWARK, N. J.—There have been slight increases in admissions in some of the theatres in Newark and vicinity in the past year.

Taking the initiative, Warner Bros. started in January 1951 before the freeze was on, and boosted their Friday admissions in ten of their houses to Saturday prices, representing an increase of about 5 per cent. Saturday admissions in these theatres are now identical with the prices on Sundays.


Among the Warner houses that have made this change are represented various types of theatres, such as the Stanley Theatre, super de luxe house in Jersey City; the Branford, leading first run house in Newark, as well as second run downtown theatres and the neighborhood houses.

Following Warners' lead some other houses have gone in for slight increases. Loew's has raised only its Friday night admissions from 80 cents, the price in effect a year ago, to 90 cents. The additional amount is on all seats, whether the tickets are purchased by adults or children. The Rivoli, a second run house, has upped its prices 5 cents only on Sundays and holidays. The management believes that adults do not notice the five cents difference very much and that the hundred dollars gain on two thousand admissions is worth taking into account.

COLUMBUS

COLUMBUS—A recent BOXOFFICE survey in the Columbus and central Ohio area show there has been a slight raise in admissions in downtown situations, subsequents, neighborhoods and drive-ins during the period from January 1950 to March 1951.

Week night prices at first runs for adults have jumped from 64 to 70 cents and matinee rates from 39 to 45 cents. On weekends and holidays the matinee prices remain the same, 50 cents. Subsequent run theatres (one of two in downtown Columbus) tilted admission from 35 to 40 cents. Neighborhoods, which formerly had a range from 30 to 45 cents, have upped admissions to a range between 35 and 50 cents. Children's admissions have remained steady at 20 cents.



RED HOT romance that
rocks ol' New Orleans
right down to the
base of Basin Street!

ROBERT

MY

A
ROBERT POLAN
SPARKS BANKS
Production

**SHE'S the
kind of woman
that made**

NEW ORLEANS

famous!



**MITCHUM • AVA GARDNER
MELVYN DOUGLAS**

in
FORBIDDEN PAST

with
LUCILLE WATSON • JANIS CARTER

Directed by **ROBERT STEVENSON** • Screenplay by **MARION PARSONNET**

From the novel **CARRIAGE ENTRANCE** by **POLAN BANKS**

R K O
RADIO

**NATIONALLY
ADVERTISED**

in Life, Look,
Saturday Evening
Post, Collier's,
Woman's Home
Companion, Good
Housekeeping,
American Magazine
and the Sunday
supplements
This Week

and Parade... to
40,603,326
CIRCULATION!

United Artists Acquires Many From ELC Staff



United Artists' new executives the day after the company took over Eagle Lion and acquired enough product to give it a flying start. Left to right: A. E. Bollengier, treasurer; Seymour Peyser, general counsel; Max E. Youngstein, vice-president and director of advertising, publicity and exploitation; William J. Heineman, vice-president in charge of distribution; Matthew Fox and Robert S. Benjamin. Seated is Arthur B. Krim, UA president.

NEW YORK—Personnel shifts highlighted the repercussions following the dramatic purchase by United Artists of all the Eagle Lion Classics stock and product. Up to late in the week about 25 men had been transferred to UA and William J. Heineman, vice-president and general sales manager, said he expected about 50 more might be added to the UA staff.

Late in the week it became known that the product acquired by UA totaled 225 Eagle Lion Classics features and 48 British-made films, but revenue possibilities were seen for only about 50 of these. The first report was that 150 pictures were included in the deal.

It was announced Bernard Kranze, vice-president in charge of distribution for Eagle Lion Classics, became executive assistant to Heineman two days following the transfer. Milton E. Cohen, sales manager for ELC, will join UA April 30 as western-southern division manager. He replaces Fred Jacks, resigned.

This division includes Atlanta, Charlotte, New Orleans, Dallas, Chicago, Indianapolis, Milwaukee, Minneapolis, Denver, Omaha, St. Louis, Kansas City, San Francisco, Seattle and Los Angeles.

James Velde, Detroit branch manager for ELC, will become western district manager under Cohen's supervision and will make his headquarters at Los Angeles. Velde replaces W. E. Callaway, who also resigned. Richard Carnegie, who was named ELC branch manager in Los Angeles April 10, will become UA branch manager there. Bert Pollard, former branch manager, will become office manager.

Ralph Amacher, ELC San Francisco branch manager, has been named sales manager for the UA branch there. Ralph Clark, UA branch manager, continues in that post.

Charles Powers Jr., ELC branch manager at Portland, will move over to the UA branch as a salesman. A. J. Sullivan continues as branch manager. Charles Trowbridge will

continue as branch manager at Salt Lake City for UA.

In the eastern division, George Waldman, ELC metropolitan district manager, becomes New York sales manager in charge of sales in upstate New York, including Albany and New Jersey.

As previously published, Fred Myers has been named New York metropolitan district manager for UA. This is not a transfer. He was branch manager there until recently.

Eddie Mullen, who has been serving as acting branch manager for UA in New York, has been made sales manager for Manhattan, Brooklyn and Long Island. Myron Starr, former head booker in New York for ELC, has been named UA office manager at the exchange.

Home office personnel of ELC transferred to the UA home office includes Lige Brien, exploitation manager, who will join UA May 30 as assistant to Mori Krushen, exploitation manager. In the meantime he is in Dallas discussing release of "Oliver Twist" with Interstate circuit executives. These bookings were made prior to the sale of ELC to UA.

Ruth Cosgrove will move from the ELC publicity department to UA to take charge of radio and television contacts.

Among ELC home office executives who have not made new connections are: Sam Seidelman, head of foreign operations, who said he would assist UA "for a brief period" before taking a vacation and going into the export-import field; Howard LeSieur, who switched from UA to ELC only a few months ago and has now checked out as ELC advertising and publicity head; Ted Lazarus, advertising manager; Bernie Kamber, publicity manager; Winston Frost, counsel, and Phil Cowan, Ted Schwartz and Freedom Landa, publicists.

Howard E. Kohn II, roadshow manager and educational director for the Stanley Kramer organization, resigned April 20 following the dissolution of the UA roadshow department.

FCC 'Backtracking' On Policy Statement

WASHINGTON—The Federal Communications Commission last week backtracked to a considerable degree—although not in so many words—from its policy statement that the practice of film companies withholding top films, stars and stories from television stations would be considered in determining the qualifications of the companies as broadcasters if they apply for radio and TV licenses.

FCC's position was outlined in a letter to Sen. Alexander Wiley (R., Wis.), who had written Chairman Wayne Coy a scathing letter attacking the policy statement as a "gratuitous attack" made without proper hearings on the issue, and as a violation of the administrative procedure act. The commission stated:

LISTED BASIC PRINCIPLES

"The purpose of the report was to set forth some basic principles to guide the commission in making a determination of the applications involving violations of laws other than the communications act of 1934 . . . It was our desire to make known what we consider to be basic matters of concern in the proceeding. As you will note, we were very careful in the report to make clear that we were not prejudging any application and most assuredly there was no intention to indict any party involved in the proceeding. We were careful to state in the report that each case must be determined on its individual merits and . . . we do not believe that the outcome of such a determination should be prejudged by the adoption of any general rule forbidding any grant in all cases where unlawful conduct of any kind or degree can be shown."

No action will be taken on any application without giving the applicant an opportunity to be heard, when there is any question regarding his qualifications, the commission stated. The statement merely served to point out, it explained, that the commission "has received information to the effect that certain segments of the motion picture industry have engaged in practices, which if true, may raise questions as to (their) broadcast qualifications," and it considered it "only fair" to announce these reports and the questions raised because "a number of the parties in this proceeding are motion picture producers and distributors."

EMPHASIZES 'FAIRNESS'

"We wish to stress the point," the commission added, "that as to the merits of such reports and, if true, as to whether the conduct alleged is or is not in violation of the antitrust laws and as to what weight should be given such practices in terms of the qualifications of the licensees, we have made no determination."

The commission also said that "in fairness to the movie interests involved" they should be informed of the concern in the FCC "regarding what may be a conflict of interest which motion picture producers and distributors might have in the operation of television stations," and again emphasized that if this issue cannot be resolved without hearings, "all interested parties" would be given an opportunity to appear in formal hearings.

To a Cop, a Booking Book Means But One Thing

Cleveland—Charlie Gottlob, owner of the Mount Pleasant Theatre, escaped a brush with the law when a member of the police force, making a routine check for bookies in the Film building cigar store, asked him what he had in his pocket and he answered "a booking book." When he tried to explain what, in film parlance, a booking book is, the officer opened it and the first thing that caught his attention were the names "Sugarfoot" and "Surrender." "On what track did those horses run?" the officer asked Charlie. And it took a lot of explaining that they were not horses, but titles of pictures.

NPA Okays 8, Turns Down 7 Applications

WASHINGTON — Eight new applications from theatre owners for exemption to the National Production Authority's construction order M-4 were granted, it was announced here recently. Seven were denied.

The granted applications included four new drive-in theatres, one to cost approximately \$75,000 and another to cost \$18,000. There were two new motion picture theatres and two requests for alteration or restoration of existing theatres.

The following applications were granted:

SANFORD, N. C.—Lee Drive-In Theatre, \$40,000.
MARATHON, FLA.—Picture Theatre, \$19,000. D. H. LEWIS and Herbert Wood, Miami.
ILLIOPOLIS, ILL.—Partial reconstruction of theatre destroyed by fire, \$15,000. Illiopolis Theatres, Inc.
SKOKIE, ILL.—Drive-in, \$18,000. La Salle National Bank and Skokie Amusement Corp., Chicago.
LUBBOCK, TEX.—Drive-in, \$11,000. B. W. Hall.
EL PASO, TEX.—Drive-in, \$74,910. John Blockner, Wichita Falls.
SAN JON, N. M.—Theatre building, \$6,900. R. A. Fickel.

LONG BRANCH, CALIF.—Structural changes and alterations to theatre, \$95,880. United Artists Theatre Circuit, Inc., New York.

The following applications were denied:

SALISBURY, MD.—Two-story motion picture theatre, \$385,000. Schine Chain Theatre, Inc. Gloversville, N. Y.
OMAHA—Drive-in, no cost given. Herman S. Gould.
ALAMO, TEX.—Picture theatre, \$45,150. Mundo & Mundo Enterprises, Little Rock, Ark.
SAN ANGELO, TEX.—Drive-in, \$31,800. Concha Theatres, Inc.
ATOKA, OKLA.—Drive-in, \$14,40. Thompson Theatre Co., Oklahoma City.
DENVER—Drive-in, \$6,500. Paul Rothman, Colorado Springs.
HANFORD, CALIF.—Alteration of theatre, \$22,600. Valley Theatre Co., Inc. Visalia, Calif.

New York Philharmonic Will Return to Roxy

NEW YORK—The New York Philharmonic Symphony Orchestra under its musical director, Dimitri Mitropoulos, will play a return engagement at the Roxy Theatre for two weeks beginning May 9.

A fifteen-year-old boy, Michael Rabin, will be the Philharmonic's violin soloist during the first week of the Roxy return engagement. He has been described as "the genius violinist of tomorrow" by Mitropoulos.

The 20th Century-Fox Technicolor picture, "I'd Climb the Highest Mountain," will be the screen attraction.

Al Christie, 69, Pioneer In Comedies, Is Dead

HOLLYWOOD—Al Christie, the New Jersey cowboy who became a pioneer in the production of one-reel comedies and who with his brother Charles gave the industry some of its top entertainment, is dead at 69. He died of a heart attack Saturday (14). Funeral services were held on Tuesday.



Al Christie

The Christie comedies were highlights of theatre programs for many years. Al Christie began his career as an actor and director of westerns produced in New Jersey. In the fall of 1911, he and a group of actors went to Hollywood. The troupe registered at Blondeau tavern, an old roadhouse at the corner of Gower street and Sunset boulevard. It is said Christie liked the spot so well he immediately made a deal, at \$30 a month, to use the backyard for picture production.

His troupe was known as the Nestor Co. and with the aid of such actors as Lee Moran, Betty Compson, Dorothy Davenport and Eddie Lyons, he began turning out the one-reelers which brought him fame. Later, he went into features and produced such early hits as "Up in Mabel's Room," "Getting Gertie's Garter" and "Charley's Aunt" which he first did with Sydney Chaplin and later with Charlie Ruggles.

Christie invested heavily in real estate



In 1913, when Christie was producing pictures under the Nestor Co. name, he did this comedy which featured Eddie Lyons, Betty Compson (who later won fame as a leading lady) and Lee Moran.

and when the 1929 crash came, he was wiped out. His company went into bankruptcy in 1932, but all creditors were paid off. In the early years of World War II he joined the welfare department of Douglas Aircraft Co. and at the time of his death was still in that post.

Monogram Is in Position To Increase 'B' Output

NEW YORK—Monogram is in a position to increase its yearly output 25 to 50 per cent if the demand for B pictures by exhibitors continues, according to Steve Brody, president.

The sale of Eagle Lion Classics to United Artists, which will eventually concentrate on A product, and the trimming by Columbia of its B product puts Monogram in "the strongest position we've been in since the formation of our company," Brody said.

"We can't make all the B's, but Monogram is going to make the best B's that are made," he asserted.

For the 1951 season, Monogram will deliver 28 features and 12 westerns. Allied Artists, subsidiary for high-budget films, has scheduled six releases, of which "I Was an American Spy" and "The Highwayman" are completed. Pre-production on "Disc Jockey" is under way and "The Police Story" and "My Wife Is Mine," starring Florence Marly, are in final preparation stages, Brody said.

Pete Smith Wins Award

NEW YORK—"Wrong Way Butch," Pete Smith-MGM specialty, has been voted the "best theatrical motion picture produced for release during 1950" by the National Committee on Films for Safety. It is the third time Smith has won the award.

YOUR AUDIENCES ARE SHOPPING FOR GOOD COMEDIES

They are picking the programs which include

Christie Comedies

B

A

A Christie Comedies trade advertisement in the early 1920s, when they were released through Educational Pictures. This ad announced such comedies as "That Son of a Shiek," "Pardon My Glove," "The Chased Bride," "Hazel From Hollywood" and "Ocean Swells."

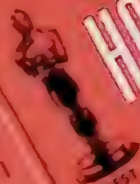
FOUR

in a row!

The big winner ... and still box-office champion!

BORN YESTERDAY

Judy
HOLLIDAY *Broderick*
William
HOLDEN **CRAWFORD**
Screen Play by Albert Mannheimer • Produced by S. SYLVAN SIMON
Directed by **GEORGE CUKOR** Based on the Stage Play by **GARSON KAHN**



"BEST
ACTRESS"

Racking up top grosses from coast to coast!

VALENTINO

Color by
TECHNICOLOR

An **EDWARD SMALL** Production
starring

ELEANOR PARKER
ANTHONY DEXTER

with **Richard Carlson** - **Patricia Medina** - **Joseph Calleia** • Written by **George Bruce**
Produced by **EDWARD SMALL** • Associate of Producer - **Jan Grippa** • Directed by **LEWIS ALLEN**



Remember the story of the guy
diving from the tower into the cup of water?
“But what,” they asked him, “do you do for an encore?”

We're not worried about our encore. For July, Bogart in “Sirocco”!
For August, Sidney (Jolson Story) Buchman's “Saturday's Hero”.
All this in 1951...and Stanley Kramer, too...

from Columbia!

Men and Events

By JAMES M. JERAULD

UA Deal Dramatic

THE United Artists purchase of Eagle Lion Classics in slightly more than 72 hours from the start of negotiations to the finish borders on the miraculous. Less than a dozen men knew about it. Matty Fox, who engineered it, told the trade press that he "never knew lawyers could work that fast."

This had elements of humor, because Robert S. Benjamin, Arthur B. Krim, Max E. Youngstein and Seymour Peyser, all lawyers, were present.

When the new management took over UA control Krim said that if he and his associates could put the company on the profit side of the ledger in three years they could acquire 50 per cent of the stock, all of which is owned by Mary Pickford and Charles Chaplin.

Up to April 9 all the new executives were confident they could do this, but they were worried about the time gap between now and the end of the year when the new releases and the revived sales effort would restore the company's income. It costs a huge amount of money to keep a worldwide distributing organization going without income.

The way the situation stands at present it looks as though the company would jump from the red ink side of the ledger to the black side in less than three months instead of three years. There will be no time lag in getting the best of the Eagle Lion Classics lineup into full circulation. Krim and Youngstein are familiar with the general method of Eagle Lion distribution and William J. Heineman, who moved from the top sales post of ELC to UA less than a month ago, can continue where he left off. He figures about 50 pictures of the big ELC backlog can produce important income. That's all UA needs until it can get its proposed program of 24 top features per year into circulation.

Nothing like this speed has ever been attained before in this business so far as most old-timers can remember.

How to Embarrass FCC

ABRAM F. MYERS presented a suggestion to the Des Moines Ad Club that could cause red faces among Federal Communications Commission members, television station operators, national advertisers and the market researchers who estimate the number of listeners on all types of air programs. It was very simple.

If, suggests Myers, exhibitors have to pay 25 to 40 per cent of grosses for pictures, why shouldn't the television stations pay? And at the average rate of 50 cents per viewer, which is what the theatremen collect.

Imagine it! The researchers report 5,000,000 saw a certain TV film, the telecasters report to their big sponsors to convince them they are getting their money's worth, and the film distributors sit back and listen as they present a bill for \$2,500,000 for the film.

If the researchers and telecasters should cut down the estimates of viewers, the big advertisers might want a rebate. These things happen in the film business.

Perhaps, after the FCC has looked into this problem, it may conclude somebody has to pay for million dollar pictures, and after the telecasters have looked into the financial angles they may decide it's about time the television industry tried developing its own source of programs—either alive or on film.

New Circuit Coming

BEFORE the year ends there may be an important new theatre circuit in operation in the midwest and west. Negotiations have been under way for some time for transfer of ownership of theatres from National Theatres and its subsidiaries to a group headed by a well-known theatre operator, who, with his associates, has important banking connections.

Negotiations for a consent decree between the Department of Justice and 20th Century-Fox made further progress last week, and it is understood that the remaining details concern transfers of individual theatres.

Cerebral Palsy Trailer

THE United Cerebral Palsy fund-raising campaign runs nationally during the month of May, but if it conflicts with any local drives during the period exhibitors can use the Technicolor trailer prepared by Cecil B. DeMille at a later date.

The trailer is the most elaborate of the kind ever produced. Arrangements for it were made by Earl J. Hudson, national campaign chairman, with Dr. Herbert T. Kalmus, president of Technicolor, and with Barney Balaban, president of Paramount Pictures. Cecil B. DeMille volunteered his services. It is called "The House on Any Street," and any exhibitor who plays it can be assured it will be a credit to his theatre and will help his public relations.

British Film Problems

GREAT BRITAIN'S venture into film financing through the National Film Finance Corp. has run into a new crisis that may make enforcement of the British quota law even more difficult. Only about \$2,800,000 of the \$16,800,000 appropriation for the second year of operation is left. It is predicted that only 12 of the 26 films financed will show a profit.

This leaves it up to Parliament to decide how much more money is going to be poured into the venture—a decision that can have an important effect on the discussion between the U.S. industry and the government on remittances as well as quota.

Paramount Shifts Isaacs

NEW YORK—Phil Isaacs has been named Paramount branch manager in Washington by A. W. Schwalberg, president of Paramount Film Distributing Corp. He succeeds Albert Benson, resigned. Isaacs joined the New York branch in 1946 and has been assistant to Hugh Owen, eastern and southern division manager since 1949.

Coston, Hoffman Out Of Warner Theatres

NEW YORK — Two well known Warner Theatres executives, James Coston, Chicago-Milwaukee zone manager, and I. J. Hoffman, New England zone manager, have resigned effective May 1.

Al Kvoil, assistant zone manager in the Chicago-Milwaukee area which takes in Indiana, Wisconsin, Illinois, Oklahoma and Memphis, has been named to succeed Coston.

Both resignations are said to be the result of conferences regarding the new theatre setup made necessary by the consent decree in the antitrust case.

Coston has been an exhibitor since 1909 and for a long time was president of Chicago Theatres Corp. and the Coston Booking Circuit operating 136 theatres. He sold out to Warners and became zone manager in 1930.

Hoffman also was an independent operator before selling his interest to Warners. He graduated from Yale Law School in 1911 and went into the theatre business with his brother, Bernard E. Hoffman, with whom he formed Hoffman Bros. Theatrical Enterprises which operated 24 theatres. He sold out to Warners and joined that company in 1929 during the theatre expansion era which followed the introduction of sound.

Carl Peppercorn Named RKO Canadian Manager

NEW YORK—Carl Peppercorn has been named RKO Canadian district manager by Robert Mochrie, vice-president and general sales manager. He succeeds the late Leo M. Devaney and has already taken over at Toronto.

Peppercorn will supervise branches at Calgary, Montreal, St. John, Toronto, Vancouver and Winnipeg.

He entered the business 24 years ago with the old Film Booking Offices in New Haven as a booker. He has been stationed at various times in Seattle, Oklahoma and Pittsburgh.

For the past three years he has been assistant to Charles Boasberg, sales manager of the north-south division.

Clyde W. Eckhardt Retires After 37 Years With Fox

LOS ANGELES—After 37 years with 20th Century-Fox and its predecessor company, Fox Films, Clyde W. Eckhardt has gone on the retirement list. He had been the local 20th Century-Fox branch manager for the past ten years.

Eckhardt will be succeeded here by Alex Harrison, transferring from the San Francisco exchange. Harrison's vacancy will be filled in the Bay City by Salesman Jack Erickson.

Drutman Joins Columbia

NEW YORK—Irving Drutman will handle publicity on "The Whistle at Eaton Falls," the Louis de Rochemont picture which Columbia will release this summer. Drutman also ran the campaign for de Rochemont's "Lost Boundaries." "The Whistle at Eaton Falls," which deals with real life events was directed by Robert Siodmak. The cast is headed by Lloyd Bridges and Dorothy Gish.

TOA Applauds Niles Arbitration Move

NEW YORK—Satisfaction with statements on arbitration made by Charles Niles, an officer of National Allied and a leading Iowa exhibitor, was expressed Monday (16) by Herman M. Levy, general counsel of the Theatre Owners of America. Niles urged the annual convention of the Independent Theatre Owners of Iowa and Nebraska to approve an arbitration plan to be submitted by National Allied, and his recommendation was adopted.

Niles said that "the appropriate procedure obviously is arbitration" in the settlement of clearance disputes between exhibitors and exchange managers.

"TOA is encouraged in the drive for an industry system of arbitration by a favorable comment on arbitration by Charles Niles at the AITO of Iowa and Nebraska annual convention," Levy said. "It is becoming clearer each day that the need for such a system is most acute."

Passage of the Iowa-Nebraska resolution adds impetus to moves already begun by National Allied toward establishment of an arbitration system. Abram F. Myers, National Allied general counsel, already has met with distributors on the subject and further meetings will now be scheduled, probably within a week.

National Allied is acting independently of TOA, which has been urging an arbitration system for some time. If both exhibitor organizations can reach a tentative agreement with the distributors, an all-industry conference may be scheduled to work out final details. Just when this could happen is anybody's guess. Right now the prospects look brighter than they have for some time.

'You're in Navy' Awarded Review Board Top Honor

NEW YORK—One film received starred selected features rating in the weekly guide of the National Board of Review for the week ending April 14. It was "You're in the Navy Now" (20th-Fox).

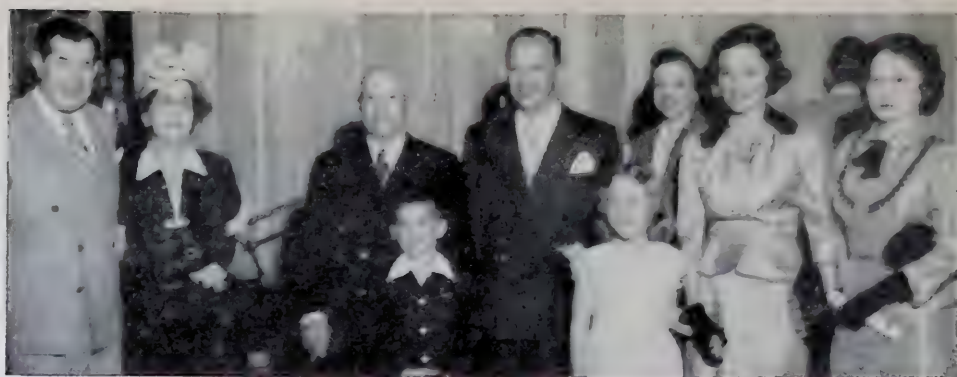
Five features were given selected features rating. They were: "The Brave Bulls" (Col), listed for mature audiences; "The Emperor's Nightingale" (C-W), listed for family audiences; "Goodbye, My Fancy" (WB), mature; "Half Angel" (20th-Fox), mature; "House on Telegraph Hill" (20th-Fox), mature.

Short subjects listed were: "The Big Shoot" (RKO), "Cruise Ship" (RKO), "Lifeguard" (RKO), "Flight for Freedom" (MOT-20th-Fox), "Mighty Mouse in Goons From the Moon" (20th-Fox).

Alexander Smith Carpet Changes Company Name

NEW YORK—Stockholders of Alexander Smith & Sons Carpet Co. have approved a change in name to Alexander Smith, Inc., because of the increasing diversification of the company's products.

The annual stockholders' meeting was held Monday (16). William F. C. Ewing, president, reported net profits for the first quarter of this year are expected to total about \$900,000. First quarter sales were \$31,100,000 against \$20,000,000 for the same period in 1950.



FOUR GENERATIONS OF ZUKORS . . . AND STILL IN THE INDUSTRY

Here is that veteran of the film industry, Adolph Zukor, with a daughter, a granddaughter and two great grandchildren—both of whom already have made their bow in motion pictures. The occasion for the family gathering was the premiere of the Pine-Thomas production, "The Last Outpost," held in Tucson, Ariz. The great grandchildren both have parts in the picture. Shown in the group are, left to right: Producer William Pine, Mrs. Adolph Zukor, Adolph Zukor, Producer William Thomas, Mrs. Thomas, Mrs. Jane Morse (Zukor's granddaughter) and Mrs. Mildred Beck (Zukor's daughter). The youngsters are Zukor's great grandchildren, Lynda, 6, and Boyd Morse Jr., 5.

Dubuque Youth Council-Theatre Plan To Be Studied by National Groups

DUBUQUE, IOWA—The role of the motion picture theatre in community life, as it is exemplified in the use of the Strand Theatre here as the meeting place of the Dubuque Youth Council, will receive national attention here at an all-day workshop April 30.

The Motion Picture Ass'n of America, the National Federation of Women's Clubs, the Federal Bureau of Investigation, the Lions club, National Safety Council and American Federation of Labor will have representatives here to study the youth council-theatre plan in action. These groups are interested in the project for possible sponsorship.

The MPAA has shown special interest in the program which has children of the junior high school level participate in all types of community projects, with meetings held in a downtown theatre. The direct tie between the theatre and civic affairs which the project creates is of special interest to the MPAA as the association long has been searching

for programs of this type which it could stimulate.

Arthur DeBra, New York, of the MPAA will attend the workshop, while MGM is co-operating by bringing in some studio personnel. In addition, between 30 and 40 managers and circuit personnel from communities throughout Iowa will attend to learn first hand how they can adapt the program to their particular communities.

The governor of Iowa, more than 800 Parent-Teacher Ass'n members, and civic leaders from a three-state area also will attend, according to Wallace Shaffer, manager of the Strand Theatre, who is the youth council counselor.

Code Seals Are Awarded To 429 Features in '50

NEW YORK—Production code certificates of approval were given 429 features in 1950 compared with 421 in 1949, according to the 1950 annual report of the Production Code Administration, prepared by Joseph I. Breen, administrator. The 1950 total compared favorably with the average number of code seals issued each year during the past seven years.

Breen reported that 78 feature scripts were found unacceptable in 1950 but later approved after revision. Revisions were also made in 95 completed features to have them conform to the code.

Fifty of the 429 approved films were of foreign origin, compared with the post-war annual average of 40. Short subjects received 447 seals, or 10 per cent less than the 1949 total.

There was a substantial increase in the number of new scripts submitted for preliminary approval in 1950. Scripts and story treatments reviewed totaled 510, or 23 per cent more than the 414 total in 1949.

Lawmaker-Exhibitor Helps Beat Two Bills

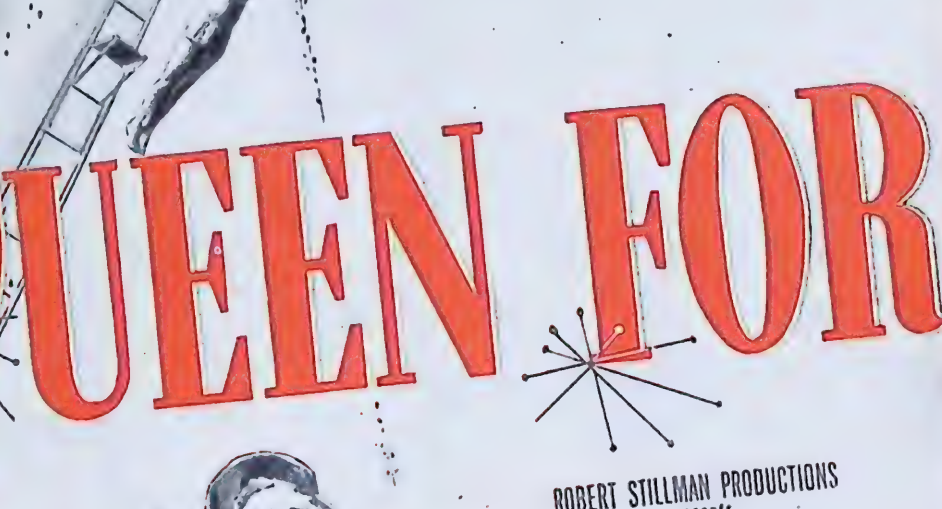
INDIANAPOLIS—State Rep. Ralph G. Hines had a special interest in helping defeat two bills aimed at drive-in theatres which were introduced at the 1951 session of the legislature. Rep. Hines also is Exhibitor Hines. In association with a brother, T. Harold Hines, and his sister, Mrs. L. T. Ashcraft, he operates the Hines, Princess and Beacon Drive-In theatres in Portland, Ind. The bills which Hines helped defeat would have provided a penalty for possession of alcoholic beverages by a patron of a drive-in theatre and the other would have required drive-in exhibitors to hire one deputy sheriff for each 50 cars. Both bills died in committee.

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A Robert Stillman Production

A LIFETIME OF ENTERTAINMENT IN ONE WONDERFUL MOT



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GENIUS OF
3 FAITH BALDWIN
JOHN ASHWORTH
DOROTHY PARKER
GREAT AMERICAN
AUTHORS

ROBERT STILLMAN PRODUCTIONS
presents

QUEEN
FOR A
DAY

based on Three American Stories by
FAITH BALDWIN • O. HENRY MEMORIAL AWARD
AUTHOR JOHN ASHWORTH and DOROTHY PARKER

Produced by
ROBERT STILLMAN • SETON I. HELLER, Associate Producer • Directed by
JACK BAILEY
RELEASED THRU UNITED ARTISTS

Told within the framework of America's most popular
radio and television program heard and seen over Mutual with

PRE-SOLD!

WORLD PREMIERE CITY NAMED BY VOTES OF
MILLIONS OF MUTUAL RADIO LISTENERS!

NATIONWIDE TOUR BY "QUEEN FOR A DAY" TROUPE!

50-CITY AREA SATURATION PREMIERES SOLIDLY
SOLD WITH "QUEEN FOR A DAY" CONTESTS!

IN THE HISTORY OF THE BUSINESS!

**boxoffice attraction
campaign!**

ION PICTURE!!!


A DAY



"Will easily prove to be one of the highlights of the film year. Splendid entertainment, will move, delight every segment of the audience. A great offering in every sense!"

—FILM DAILY

"A commercial winner. Limitless exploitation possibilities!"

—BOXOFFICE

"Notable boxoffice success. Enthusiastic word-of-mouth!"

—SHOWMEN'S

"Tightly-knit, suspenseful, novel, arresting. Will hit fine grosses!"

—DAILY VARIETY

"Excellent!" —M. P. HERALD

"Appeal to film-goers of every classification!"

—M. P. DAILY

"Touching, heart-stopping, topnotch!"

—VARIETY

Great "DAY" thru

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RKO RADIO PICTURES, INC.
TRADE SHOWINGS OF
"JUNGLE HEADHUNTERS"

Print by Technicolor

ALBANY, Fox Screening Room, 1052 Broadway, Mon., April 30, 8:00 P.M.
ATLANTA, RKO Screening Room, 195 Luckie St., N.W., Mon., April 30, 10:30 A.M.
BOSTON, RKO Screening Room, 122-28 Arlington St., Mon., April 30, 10:30 A.M.
BUFFALO, Mo. Pic. Operators Screening Room, 498 Pearl St., Mon., April 30, 2:30 P.M.
CHARLOTTE, Fox Screening Room, 308 S. Church St., Mon., April 30, 2:00 P.M.
CHICAGO, RKO Screening Room, 1300 So. Wabash Ave., Mon., April 30, 2:00 P.M.
CINCINNATI, RKO Screening Room, 12 East 6th St., Mon., April 30, 8:00 P.M.
CLEVELAND, Fox Screening Room, 2219 Payne Ave., Mon., April 30, 2:30 P.M.
DALLAS, Paramount Screening Room, 412 South Harwood St., Mon., April 30, 2:30 P.M.
DENVER, Paramount Screening Room, 2100 Stout St., Mon., April 30, 2:00 P.M.
DES MOINES, Fox Screening Room, 1300 High St., Mon., April 30, 1:00 P.M.
DETROIT, Blumenthal's Screening Room, 2310 Cass Ave., Mon., April 30, 2:30 P.M.
INDIANAPOLIS, Fox Screening Room, 326 N. Illinois St., Mon., April 30, 1:00 P.M.
KANSAS CITY, Paramount Screening Room, 1800 Wyandotte St., Mon., April 30, 2:30 P.M.
LOS ANGELES, RKO Screening Room, 1980 So. Vermont Ave., Mon., April 30, 2:00 P.M.
MEMPHIS, Fox Screening Room, 151 Vance Ave., Mon., April 30, 10:30 A.M.
MILWAUKEE, Warner Screening Room, 212 W. Wisconsin Ave., Mon., April 30, 2:00 P.M.
MINNEAPOLIS, Fox Screening Room, 1015 Currie Ave., Mon., April 30, 10:30 A.M.
NEW HAVEN, Fox Screening Room, 40 Whiting Street, Mon., April 30, 2:00 P.M.
NEW ORLEANS, Fox Screening Room, 200 S. Liberty St., Mon., April 30, 10:30 A.M.
NEW YORK, RKO Screening Room, 1270 6th Ave. (Preview Room B, 7th Floor), Mon., April 30, 2:30 P.M.
OKLAHOMA CITY, Fox Screening Room, 10 North Lee St., Mon., April 30, 10:30 A.M.
OMAHA, Fox Screening Room, 1502 Davenport St., Mon., April 30, 10:30 A.M.
PHILADELPHIA, RKO Screening Room, 250 N. 13th St., Mon., April 30, 2:30 P.M.
PITTSBURGH, RKO Screening Room, 1809-13 Blvd. of Allies, Mon., April 30, 1:30 P.M.
PORTLAND, Star Screening Room, 925 N.W. 19th Ave., Mon., April 30, 2:00 P.M.
ST. LOUIS, RKO Screening Room, 3143 Olive St., Tues., May 1, 2:30 P.M.
SALT LAKE CITY, Fox Screening Room, 216 E. 1st St. South, Mon., April 30, 1:30 P.M.
SAN FRANCISCO, RKO Screening Room, 251 Hyde St., Mon., April 30, 2:00 P.M.
SEATTLE, Jewel Box Screening Room, 2318 2nd Ave., Mon., April 30, 2:00 P.M.
SIOUX FALLS, Hollywood Theatre, 212 North Philips Ave., Mon., April 30, 10:00 A.M.
WASHINGTON, Film Center Screening Rm., 932 New Jersey Ave., Mon., April 30, 2:00 P.M.

Get the Family Drive-In Angle Over to Chicagoans Via TV



CHICAGO—Louis F. Jelinek and Mrs. Jelinek took to television in order to explain the advantages of attendance at a drive-in theatre. They operate the Skyhi Drive-In, Elmhurst, Ill., and they were interviewed over WENR-TV on the Bob and Kay Show, one of the top daytime programs.

The interview was the preliminary to a radio and television campaign arranged by 12 of the drive-in operators in the Chicago area to start April 15.

There were human interest values attached to the Jelinek interview. Their theatre is a family operation. They built the drive-in, the father is general manager, the mother is cashier and bookkeeper, and their son, Robert, is an engineer who planned the theatre and supervises the operation. A daughter, Dolores, heads the field and usher staff, and her husband, Edward, operates the concession stand.

Charles M. Schooff, publicity director for the drive-in group, arranged the interview.

In the photo, left to right: Mrs. Louis F. Jelinek, Kay Westerfall, Mr. Jelinek and Bob Murphy, standing.

Spyros Skouras Points to Role Films Have Played in Adding to Culture

CAMBRIDGE, MASS. — "Movies have helped to spread information and add to culture, stimulating people to seek other means of enlightenment," Spyros P. Skouras, president of 20th Century-Fox, said at the panel discussion on "Are Movies Better Than Ever?" sponsored by the Harvard Law School forum April 13.

"They have uplifted the minds of the people toward higher thinking and better manners; given them greater understanding of their responsibility to their community and to their fellow man; inspired them to greater achievements and helped to promote genuine brotherhood. The spirit of freedom inherent in the movies so alarmed Hitler and Mussolini that they banned American pictures. And Stalin is doing the same thing today," Skouras pointed out.

According to Skouras, movies are better than ever because: "They are more mature, more realistic, more authentic, more courageous and because they cover a wider range of subjects relating to the vital current interests and welfare of the public."

He mentioned that the most gratifying achievement in movies is the advancement of the story content which today is plausible and mature. The producers, with their writers, do not depend only upon their original scripts and stories. They can present films based upon American legend, American fam-

ily life, purely artistic subjects, like "The Red Shoes" and "Of Men and Music," and religious subjects, political issues and Shakespearean subjects, which were once practically forbidden, Skouras said.

Others on the panel were: Bosley Crowther, New York Times film critic; Faye Emerson, television star, and Al Capp, cartoonist-creator of "Li Abner."

Film Library Development Urged by UNESCO Heads

NEW YORK—Technical assistance to film producers, accumulation of special libraries of material for newsreel use and removal of barriers to the international exchange of films were among the recommendations approved by the United Nations Educational, Scientific and Cultural Organization at meetings in Paris from April 2 through April 7.

The organization also decided to ask governments to ratify international agreements first urged at Beyreuth and Florence for free international circulation of audio-visual material and its exemption from tariff restrictions. Methods for improving international film festivals also were discussed.

The newsreel recommendations were in favor of the appointment, in all countries where newsreels are produced, of officers who will create a library of newsreel items.

Big town or small town —

it makes no difference!

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BLOOMSBURG, PA. 13,100

DES MOINES, IOWA 159,819

JOLIET, ILL. 42,365

SAN FRANCISCO, CAL ... 634,536

STEUBENVILLE, OHIO 37,651

WHEELING, W. VA. 61,099

NEW YORK, N. Y. 7,454,995

SUNBURY, PA. 26,192

DALLAS, TEXAS 295,734

FAYETTEVILLE, N. C. 17,428

CHARLESTON, W. VA. 67,914

HICKORY, N. C. 13,487

HARTFORD, CONN. 166,267

ASHEVILLE, N. C. 51,310

SAVANNAH, GA. 95,996

CLEVELAND, OHIO 878,336

TAMPA, FLA. 108,391

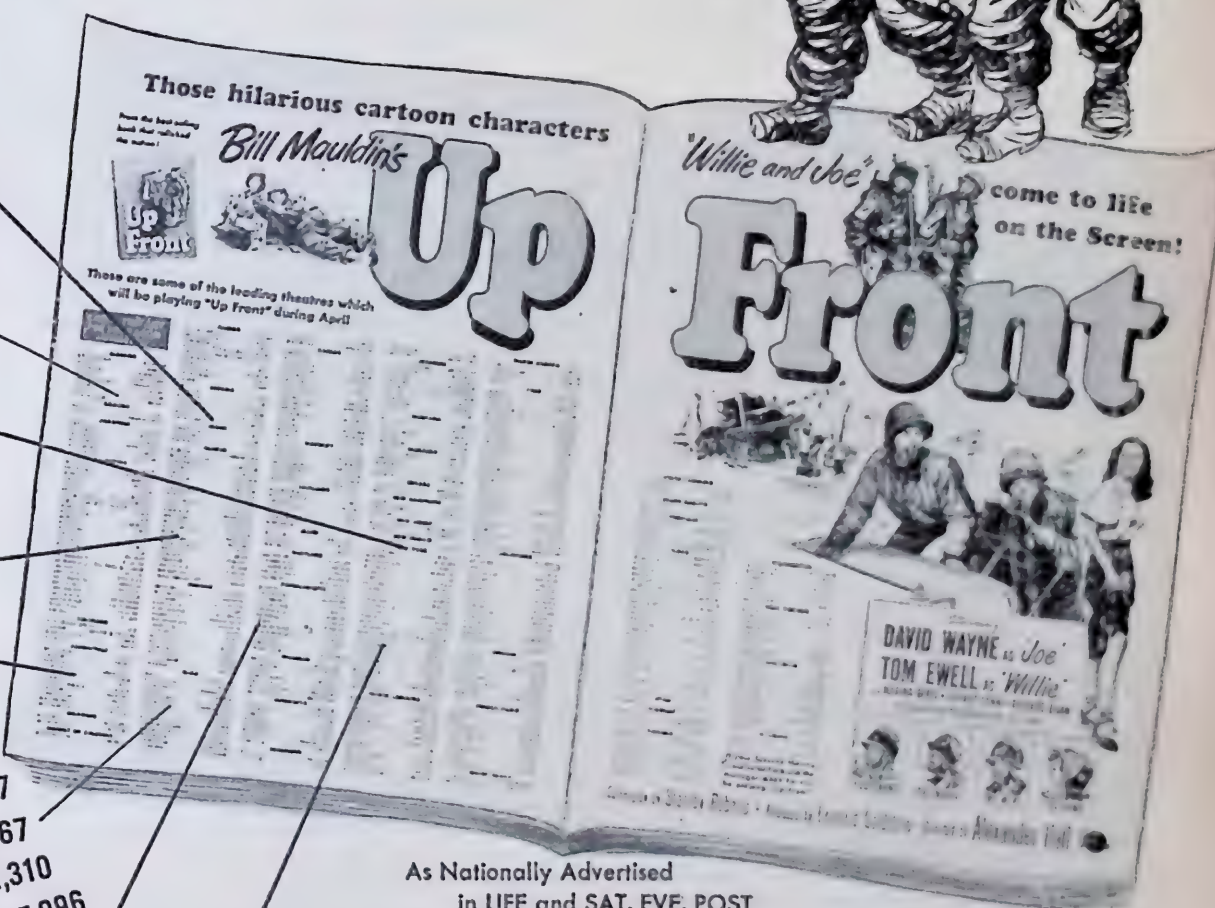
MARSHALLTOWN, IOWA ... 19,240

ROCHESTER, NEW YORK . 324,975

WATERLOO, IOWA 51,743

WATERTOWN, N. Y. 33,385

GRAND RAPIDS, MICH. 164,292



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U-I's Hilarious War Comedy!



Hollywood Report

By IVAN SPEAR

Roy Del Ruth Will Direct 'Starlift' for Warners

"Starlift," dealing with the visits of Hollywood stars to entertain wounded GIs at the Travis air force base in Fairfield, Calif., will be directed for Warners by Roy Del Ruth... 20th Century-Fox handed Samuel Fuller a non-exclusive ticket as a writer-director, calling for his services on one picture a year. The initialer will be "Rear Guard"... Columbia assigned Ray Nazarro to direct the upcoming Edward Small production tentatively titled "War Cry"... "Stage to Blue River," western to star Whip Wilson at Monogram, is being scripted by Joseph Poland.



Roy Del Ruth

Lewis Stone to Portray Baseball Commissioner

Fifty-one years as an actor is being celebrated by Lewis Stone with his assignment to portray the commissioner of baseball in MGM's "Angels and the Pirates." He has been under contract to Leo ever since the formation of the company... Type casting: Emmett Kelly, the renowned circus clown, will portray a circus clown in Cecil B. DeMille's current opus for Paramount, "The Greatest Show on Earth"... Allan "Rocky" Lane will ride thataway under the Republic brand for the next two years via an option hold... Hillary Brooke shares the stellar honors with Cesar Romero in Lippert Productions' "Lost Continent"... Because she wants to accept television and stage commitments in addition to film work, Marta Toren secured a release from the balance of her term ticket at Universal-International... Ruth Roman draws one of the starring spots in the upcoming "Starlift" at Warners... John Derek and Donna Reed will co-star with Broderick Crawford in Columbia's "The Dark Page."

'Atomic Spy' Yarn Bought By Independent Producer

Topicalness keynoted one story sale recorded during the period with the acquisition by Boris Petroff, independent filmmaker, of "Atomic Spy," an original by Allan V. Ellison. Petroff, who plans to get it before the cameras next month—with a release yet to be negotiated—booked Bob Peters to develop the screenplay... MGM purchased "American Beauty," by Ellick Moll and Robert Jung, and assigned it to Sidney Sheldon to produce... Warners placed "Forgive Us Our Trespasses," from the novel by the late Lloyd C. Douglas, on the production slate of Henry Blanke and assigned John Champion to work on the script... The newly formed Jack Broder Productions unit acquired, from the estate of the late B. G. DeSylva, a Howard Emmett Rogers original, "The Two-Dollar Bettor," and inked John Ireland for the

starring role. Broder tagged Edward L. Cahn to function as producer-director, with distribution arrangements to be negotiated after completion of the project... Another new independent organization, headed by Scenarist Nathaniel Curtis and Irving A. Gould, closed for the screen rights to the life story and songs of Harry Carroll, composer who penned "I'm Always Chasing Rainbows," "By the Sea" and other tunes. The musical biography will be filmed under the title, "Chasing Rainbows," with Carroll to function as associate producer.

Columbia Makes Changes In B Production Units

Its output of so-called A product having been materially increased through the recent six-picture-a-year deal set with the Stanley Kramer Co., Columbia is activating a long range policy whereby its supply of program fare is being gradually whittled down. A reorganization of the B units finds Rudolph Flothow departing the payroll, with Robert Cohn now functioning as supervisor in addition to producing several pictures annually. He and Wallace MacDonald together will be responsible for eight films a year.

Additionally, Colbert Clark will turn out eight "Durango Kid" westerns, starring Charles Starrett and Smiley Burnette—the same quantity that has been made by the studio for the past several years.

The balance of Columbia's moderate-budget fare will emanate from Sam Katzman, who functions as a sharecropper under the banner of Esskay Productions. His yearly output will be pegged at 10, somewhat under the 13 which Katzman made last year.

Flothow had been associated with Columbia for 16 years, first as an executive aide to the late Larry Darmour and then as head of the Darmour unit following the latter's death. His future plans were not immediately announced.

Women's Group Honors Three Film Personalities

Encomiums are rare enough in connection with an industry that more often serves as a whipping boy—which adds special significance to the tribute paid filmdom Thursday (19) by the Los Angeles district of the California Federation of Women's Clubs. That organization, holding its annual convention in Long Beach, Calif., distributed its yearly Awards of Honor to three motion picture personalities—Producer-Director Cecil B. DeMille, Spring Byington and Louis Calhern.

The awards are made to "encourage the production of films of higher caliber by acknowledging, supporting and honoring films having a good effect educationally and morally."

DeMille was honored for his Paramount production, "Samson and Delilah," in which, the federation declared, he contributed "to public welfare by producing a picture high in social and ethical, as well as technical and entertainment values."

Miss Byington was cited for her role in Universal-International's "Louisa" and for "having consistently maintained a public and private life above unfavorable publicity and

John Wayne to Make Bow As a Director

It's Three-Way John Wayne now. The actor, who in the recent past also has dabbled in production, is going to make his bow as a megaphonist as well on "The Alamo," in which Wayne will star and which he will produce for Republic.

Wayne has planed out for Mexico City for a three-week stay to complete arrangements for lensing the historical drama south of the border and to confer with President Miguel Aleman and other top-ranking Mexican officials. A replica of the original Alamo is now being constructed at Touacan, Mexico, for the picture.

association," while Calhern, honored for his part in MGM's "The Magnificent Yankee," was praised for his "courage in accepting and the highest integrity in performing a motion picture role inspirational to the youth and citizens of our nation."

Anhalt Writing Team Booked As Associate Producers

An Academy Award-winning husband-and-wife writing team, Edward and Edna Anhalt, stepped up a notch with their signing by the Stanley Kramer company to function in an associate producer capacity in addition to their scrivener activities.

The Anhalts were booked by Kramer to work on "My Six Convicts," which will be the first Kramer entry to go before the cameras under the terms of his recently signed, multiple-picture Columbia distribution contract. They also will serve as associates in the making of "Death of a Salesman," projected Kramer film version of the Broadway hit play.

The Anhalt team won the 1950 Oscar for the best original motion picture story, "Panic in the Streets," produced by 20th Century-Fox.

Julian Johnson's Contract Extended at 20th-Fox

Launching him on his 20th year at the studio, Julian Johnson was handed a new seven-year contract as 20th Century-Fox's story editor... Effective when he has completed the megging chore on "Small Wonder" at Columbia, Frank Tashlin will join Paramount on a non-exclusive contract as a writer-director, with "Son of Paleface," to star Bob Hope and Roy Rogers, as his first dual assignment... Paramount also signed John Farrow to a new contract, calling for him to direct one picture annually for the next four years.

Bing Crosby Set to Star In Benet Epic, 'Famous'

With camera work slated to start in September, Bing Crosby's next Paramount starrer will be "Famous," based on a story by Stephen Vincent Benet. The screenplay was completed by Charles Brackett, Richard Breen and Walter Reisch before Brackett left the studio to join 20th-Fox. Under arrangements made at that time, if it is possible for 20th-Fox to make Brackett available when the picture is scheduled to roll, he will return to Paramount to produce it.

*City after city reports
wave after wave
of Laughs-Laughs-LAUGHS*

wherever

**"MISTER
UNIVERSE"**

is shown

Simply wonderful.
New York Daily News

Amusing broad satire
... a first rate cast.
*Rochester Democrat
and Chronicle*

Wonderful to behold
... a great deal of fun.
Ohio State Journal

Scores plenty of laughs.
Buffalo Courier Express

Very funny ... peppered with
laughs. Jack Carson in top form.
New York Herald Tribune

Loaded with laughs.
Boston Evening American

All excellent fun.
Baltimore Evening Sun

Stops at nothing for laughs.
Columbus Dispatch

It's hilariously funny.
Columbus Citizen

Has the audience with it
every minute of the film.
Boston Daily Globe

A wonderful bit of satiric nonsense.
Bert Lahr at his best.
Boston Herald-Traveler

A lot of laughs.
Maxie Rosenbloom a magnificent clown.
Baltimore Morning Sun

Good for laughs.
New York Daily Mirror

P. S. And those laughs
don't come from empty theatres

JACK CARSON • JANIS PAIGE • BERT LAHR • ROBERT ALDA in
"MISTER UNIVERSE" with "Slapsie" Maxie Rosenbloom • Joyce Matthews and Dennis James
Produced and Directed by JOSEPH LERNER • Original Screenplay Searle Kramer • Released through EAGLE LION

A Critic Does Some Sane Thinking On Why TV Shouldn't Be a Worry

CLEVELAND—Recalling a belief current among early television fans that "Television has sure given the movies a real licking," and fears expressed by some exhibitors themselves that the new medium doomed the theatre screen to an early demise, Ward Marsh, critic for the Cleveland Plain Dealer, asks:

"What has happened? Have the movies survived by accident?

"Or, is the regular movie audience still there and will continue to be there so long as man continues to be young and the gregarious beast he has been since his race memory first started?"

The veteran student of motion pictures answers his own questions as follows:

"Two changes have occurred—or two discoveries have been made. The first is that TV will in time have its own audience, quite apart from the film crowd, for this audience is composed primarily of people who have never been consistent moviegoers, any-

way.

about the movies leaving untouched a vast potential audience of those over 35 is just so much talk. That crowd forms a great group of people who wouldn't go outdoors oftener than it has to, anyway. It is the mob racing toward slipped ease in an overstuffed chair. It prefers the quiet of the hearth to the applause in the theatre—or the munching of popcorn by a generation young enough to digest the stuff!

"Secondly, pictures have vastly improved since the war. Movies have not survived by accident. They realized, as they did when radio reared its then ugly head, that they had to win friends and influence people—with just one item, consistently good product.

"The regular movie audience is still here, a little more critical than before. The kids are coming back to the matinees, with the PTAs working with the theatres again on these programs. And the crowds come back to good pictures even if they sometimes pass up a few of the better ones during their first runs!

"The public has been finding out a lot of other important facts, too, about that former deadly foe, TV.

"Too many of these aired programs have already bogged down in 'common pattern.' The movies have committed the same sin, but it takes longer for copy-cat production methods to run their lethal course on the theatre screen than via the TV tube. This repetition has been one of the gravest faults which, happily, has sent a lot of patrons back to the movies.

PERSONALITY TROUBLE

"There has been personality trouble, too. Some radio stars haven't clicked on TV, just as some silent stars were unwanted by the talkies. The major comics are now finding that TV eats up their material so fast that their 'lives' are a matter of weeks or even days on TV, whereas they can go on for seasons in movies or radio.

"While the erstwhile movie fan has finally discovered that, although the cheapness of the entertainment offered by TV sold him on his set at the outset, novelty has long since fled, the freshness of entertainment is turning stale and too many players seem to have lost their original inventiveness and power. And the movies shown on TV wouldn't be viewed by a sane film fan in a movie house under penalty of excommunication.

"The fan makes further comparisons. He finds that the life-size screen in his theatre has an emotional power his little TV tube can never possess, and he also discovers that the real strength of entertainment is in its appeal to the entire range of emotions.

"He notes, too, that his theatre screen offers 'perfection' in presentation while his TV tube too often catches its 'artists' in moments they would give their good right eyes to do over again properly. All these points compel him to realize that only the best the performer does is flashed on his theatre's screen.

"Eventually TV will record its show, too, but by that time TV will be in the theatres, and so scrambled that it can only be unscrambled within theatres.

MOM WANTS TO GET AWAY

"Besides, there's that person called the old lady, or mom. After six months of permitting the old boy to sink down in his favorite chair with his soxed feet on the equally old ottoman, getting ready for a peaceful evening at home with TV, and after the first week, sound asleep as soon as the initial five minutes of any program has been seen, she suddenly arouses him from his slumbers and informs him that she's blamed well fed up with sitting in the house all day and that they are getting out pronto because she's just been waiting for 'Born Yesterday' (or any one of a dozen other films) to hit their nearest theatre's screen! They go.

"And further, the old boy has found out that on Sunday night if he wants to hear Fred Waring, he has to miss the TV Playhouse. And he suddenly realizes that if he misses either of them they are gone forever, but when he misses a movie downtown he will soon have an opportunity to see it a dozen times over in the neighborhood runs.

"Nope, the movies aren't nearly as dead as gossip has had them, even if they did have the living daylights scared out of them for a couple of years after the war."

Barbara Hale and Robert Cummings will co-star in "Small Wonder" (Col).

STARS? NOVELS? DIRECTORS? FREE PLUGS? TIE-UPS?

MR. EXHIBITOR.
Always Remember—
**THERE IS NO
SUBSTITUTE
FOR—**

"MOM and DAD"

"PRINCE of PEACE"

"SHE SHOULD SAID NO"

"ONE TOO MANY"

"SECRETS of BEAUTY"

"DELINQUENT ANGELS"

"THE BEST IS YET TO COME"

"FATHER BINGO"



**HE KNOWS IT
BACKWARDS!**

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THERE ARE NO "OSCARS" IN OUR LINEUP... But THEATRES PLAYING HALLMARK ATTRACTIONS SURE END UP WITH THE 'TOPS' IN PROFITS!

\$5,000 Says The Exhibitor Doesn't Live Who Can Book Eight Pictures That Will Out-Gross These In Any Town, Any Theatre, Anywhere!

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MODERN THEATRE

Theatre improvements are reported in detail in the monthly Modern Theatre section of BOXOFFICE. The hows and whys are detailed and pictured to make them easy for you to use in your own theatre, for your own local needs.

Be sure to read this big, well-planned section, issued the first Saturday of each month. The information offered is invaluable for any progressive exhibitor.

**Always out front
with leadership—
plans—methods**

Improvements are an investment that pays. Many a closed house lacks only the extra appeal of color, design and patron comfort.

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MGM to Release 14 In Next 4 Months

NEW YORK — William F. Rodgers, vice-president and general sales manager of MGM, has revised the release schedule for the three months starting May 4 and has set up the schedule for August.

Under the new arrangements 14 pictures, six of which will be in Technicolor, will be released in the four months starting May 4. Five will be musicals, all in Technicolor. Two of these will be released in June, one in July and two in August.

The schedule follows:

MAY—"The Painted Hills," in Technicolor, starring Lassie; "Home Town Story," which features Jeffrey Lynn, Marjorie Reynolds and Donald Crisp, and "Go For Broke!" Dore Schary production starring Van Johnson.

JUNE—"The People We Love," starring Ray Milland, with John Hodiak, Nancy Davis, Lewis Stone and Jean Hagen; "Mr. Imperium," in Technicolor, starring Lana Turner and Ezio Pinza; "No Questions Asked," with Barry Sullivan, Arlene Dahl, George Murphy and Jean Hagen, and "Excuse My Dust," in Technicolor, starring Red Skelton, Sally Forrest and Macdonald Carey.

JULY—"Kind Lady," starring Ethel Barrymore and Maurice Evans; "Show Boat," in Technicolor, starring Kathryn Grayson, with Ava Gardner, Howard Keel, Joe E. Brown and William Warfield; "The Law and Lady Lovely," starring Greer Garson with Michael Wilding, and "The Thin Knife," with Walter Pidgeon, Barry Sullivan and Ann Harding.

AUGUST—"Rich, Young and Pretty," in Technicolor, and starring Jane Powell and Vic Damone; "Calling Bulldog Drummond," with Walter Pidgeon and Margaret Leighton, and "An American in Paris," in Technicolor, starring Gene Kelly, with Leslie Caron, Oscar Levant, Nina Foch and Georges Guetary.

"Teresa," now showing at the Trans-Lux, Lexington Ave and 52nd St., will be given special handling, with two more domestic openings and another in London this month.

Wolf Laib Schlozman Dies

KANSAS CITY—Wolf Laib Schlozman, 65, father of Morris Schlozman, business manager of BOXOFFICE, died last week after an illness of about nine months. Other survivors are his wife, two more sons, a sister, and eight grandchildren.

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Lets His Theatre Lobby Become the Community Bulletin Board

Detroit Exhibitor Finds a Simple Gesture of Friendliness and Interest Wins Patrons

DETROIT—An individualized promotion of community relations has been launched by William Pitts, manager of the Varsity, northwest section United Detroit Theatres house. Feeling that the neighborhood theatre in a metropolitan area can be made a definite part of the community in which it is placed, Pitts has taken means to dramatize this as what the neighborhood means to its own people.

The means used is the showcase of the theatre itself—the theatre lobby, used for many community enterprises during the war years universally, but now common merely as a passageway and a means of promotion for the show's own coming attractions, in most houses.

A large flock board, covered with green felt-type material (as commonly used for display purposes) was mounted on one side of the lobby. The felt portion itself is 8x16 feet, with about a 12-inch border in red. At the top is a header section, with neat lettering—"See Your City Through Our Exhibits."

Upon the board itself are mounted pictures and statements, in suitably large type for reading at a normal viewing distance, with a display that is built around a single theme. First was the history of the University of Detroit, located close to the theatre—from which its own name, incidentally, was derived. Photos of the neighborhood a quarter century ago when it was mostly open fields, of the first classes in the old school,

and progress of construction on the various buildings, now a familiar landmark to all patrons of the theatre, were displayed. In the central position was a colorful picture of the clock tower which can be seen throughout the community, and has come to be the symbol of the university. Statistics and general information were given, in measured doses, so as to maintain interest.

The second exhibit was to be devoted to the current construction program of the university, including a new library, and other structures, which the public sees, but is not familiar with from the inside. This information is typical of the objective of giving the community a chance to learn about what is going on within its own environs.

The term community is taken in a wide sense, and may extend to several miles, as the strategically located key run house can draw from a wide area, in today's private car and transit setup. The displays are to be changed at 2 to 3-week intervals, giving enough time for the casual patrons of the house to see each one, but not long enough for them to pall upon the more consistent showgoers. Experience shows that many patrons insist upon coming back to show their friends what they saw in the exhibit at the first visit. Located in the lobby, it is in a position to be seen by the outsider, and many individuals have stopped to ask permission to enter the lobby to view the exhibit—permission which is naturally freely granted,

even though the ticket box is outside the lobby at some hours.

Future exhibits planned include presentations of the work of (probably senior) students in schools of the neighborhood—something that will cause the youngsters and proud parents to suggest that their friends—and neighbors—drop over to see John's essay or handiwork in the Varsity lobby. Another will be the construction work on a Jewish hospital west of the theatre. With a sizable Jewish population nearby, this is expected to be of marked personal interest to this group. Similar presentation of other specialized denominational and cultural group interests is in the planning stage, as well as the special work or hobbies of people living in the community, when they can be given a showmanlike and interesting presentation.

Working with Pitts on this project was G. A. Waldorf, projectionist at the theatre, and himself an art fan, who assisted with the development of the project and acted as liaison man with the various community groups being contacted.

Bingo Ban Aids Theatres

CANTON, OHIO—The bingo ban is benefiting legitimate businesses, according to a Cleveland film salesman. He said theatre attendance is up 25 to 30 per cent in some sections of this area which is part of the northern Ohio region where the ban is tight.

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Exhibitors Worry About Higher Express Rates

NEW YORK—Exhibitors in areas not served by local film carriers are concerned over a new request of the Railway Express Agency for a rate increase on which the Interstate Commerce Commission is now holding hearings. The agency got a flat 10 per cent increase in April 1950 and now seeks an additional 57 cents a 100 pounds, with a \$2 minimum for any shipment. It is also asking an interim increase of 25 cents per 100 pounds.

A hearing already has been held in Washington, D. C., without any exhibitor representation. Future hearings scheduled are: Jacksonville, Fla., April 23; Dallas, May 1;

San Francisco, May 8, and Chicago, May 16. Gael Sullivan, executive director, Theatre Owners of America, said arrangements will be made for exhibitor representation at them.

The first exhibitor complaint against any further increases was received here from Oregon exhibitors by Oscar A. Morgan, Paramount head of distribution of short subjects and Paramount News. They expressed the fear that delivery costs, which are paid by the exhibitor on receipt of film from the exchanges, may soon exceed the rental of a short subject or newsreel. Morgan referred the complaint to Motion Picture Ass'n of America headquarters in Washington and the MPAA is understood to have taken up the matter with the ICC.

Railway Express rate increases began in 1946 and have continued each year since then. They are based on a graduated scale. As an illustration, the 100-pound rate between New York and Los Angeles in 1949 was \$15.51, in 1950 it became \$17.06 and the latest request, if granted, would increase it to \$17.63. Similarly, a 40-pound shipment between the same cities in 1949 cost \$6.71 and became \$7.38 in 1950. The increase now sought would bring it to \$7.95. A ten-pound New York-Chicago shipment in 1949 was \$1.43, in 1950 was \$1.57 and would become \$2.14.

These figures are cited only to illustrate the rate of increase, because railway express shipments no longer figure in film deliveries from New York home offices to the exchanges. Air freight is now generally used as faster and cheaper, according to Larry Flynn, in charge of prints for Paramount, and Harry Mersay, in charge of prints for 20th Century-Fox. Mersay said that air freight rates are steadily going down while those of railway express are steadily going up.

Most exhibitor pocketbooks won't be touched by any new railway express rate increase because they are served—and very efficiently—by members of National Film Carriers, of which James P. Clark, head of Highway Express Lines, Philadelphia, is president. However, exhibitors in some of the more remote areas would find any increase no laughing matter. These areas, according to New York distributors, include those adjacent to Seattle, Portland, Ore., Denver, Salt Lake City and Dallas. There railway express is still used.

U-I Entertainment Stunts To Be Started April 23

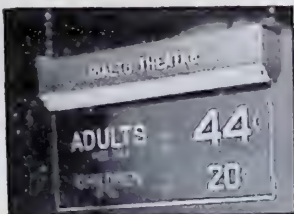
NEW YORK—First of the local entertainments in the "Bring a Star to Your Home" exploitation stunt of Universal-International for "The Prince Was a Thief" will start April 23. The stunt is in cooperation with Pepsi-Cola and Modern Screen.

Piper Laurie and Tony Curtis, co-stars of the picture, will visit Denver, Charlotte, Terre Haute and Columbus late this month to entertain the local winners with visits to radio stations, newspaper interviews and television appearances. A special photographer from Modern Screen will go along.

Denver will be the first stop, April 21, followed by Terre Haute, April 24; Columbus, April 24.

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Upholstery Fabrics: All kinds. All colors. Send your sample for matching. Fensin Seating Co., Chicago 5.

Tighten loose chairs with Permatone anchor cement. Fensin Seating Co., Chicago 5.

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Chair Parts: We furnish most any part you require. Send sample for price, brackets, backs and seats. General Chair Co., 1308 Elston Ave., Chicago 22, Ill.

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Many years in the seating business is your guarantee. Good used chairs are not too plentiful but we have the pick. Full upholstered, panel back and many other styles. We furnish proper slope or level standards to fit your floor. All size 18x21-inch chairs. Our prices are lowest. Write for exact photo and price. We furnish parts for all makes. Send sample. Good quality plastic coated leatherette 25x28-inch, all colors, 55c ea. Chicago Used Chair Mart, 829 South State St., Chicago 5, Ill.

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300 American rebuilt box spring seat cushions, 15" and 16" wide, like new, \$1.75 each. Albany Theatre Supply Co., 1016 Broadway, Albany 4, N.Y.

Why worry about new chairs? Our rebuilds will serve your purpose and save you plenty. 203 rebuilt Andrews, inserted panelback, spring cushion, \$4.95; 223 rebuilt late International, fully upholstered with spring edge cushions, \$9.95; 1,400 Ideal Slidebacks, like new, \$13.95. Send for latest chair bulletin. Dept. C, S.O.S. Cinema Supply Corp., 602 W. 52nd St., New York 19.

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PLATTER UP: OR HOW TO USE RECORDS TO HELP SELL FILMS

—See Page 6



LOU BROWN, Advertising Director
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MOVIE DIGEST MAGAZINE

● THE *only* FAN MAGAZINE
SOLD IN THEATRES EXCLUSIVELY

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- ✓ MOVIE DIGEST BOOSTS MOVIE GOING ... BUILDS GOOD WILL ... It is the only movie fan magazine in the theatre exclusively



When a theatre-store tie-up becomes a community venture that fills seats, sells merchandise and contributes to the general improvement of public relations it has really achieved something.

A rare thing? Not at all; it happens often in Jersey City. Not every stunt brings sensational returns, but month after month they pay off so consistently that they have become a part of community life—so much a part that Goodman's department store and all the leading downtown theatres work together as a matter of course.

Nathan Goodman jr., vice-president of the store across the Hudson from downtown New York, described how it was done in the March 17 issue of PROMOTION. It was extremely interesting on first perusal; it becomes definitely instructive on further study.

Jersey City is within sight of the metropolis, but the community spirit, the friendly desire to help one another so characteristic of many medium-sized towns is evident. The thing that is outstandingly different is the way merchants have worked on this foundation for their mutual benefit.

If this kind of promotional effort will work there, it will work anywhere.

BEN SHLYEN
Publisher and Editor-in-chief

NATHAN COHEN
Executive Editor

LOU H. GERARD
Editor

JOHN G. TINSLEY
Advertising Manager

The Motion Picture Merchandising Guide

Promotion

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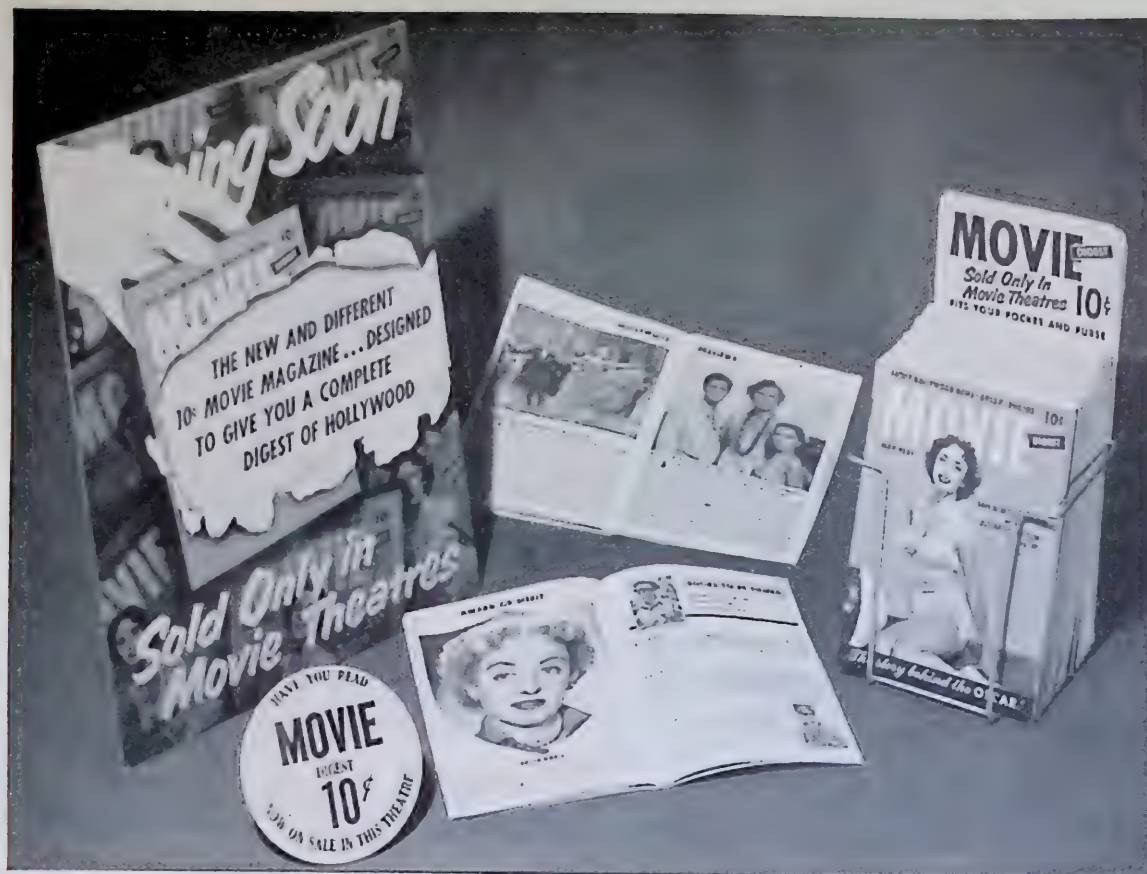
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Shown here are some of the merchandising aids prepared by Movie Digest to help push sales of the magazine. They include a counter card, a large orange and black button to be worn by ushers, doormen and candy girls, and a counter rack in which copies of the magazine may be displayed. Also shown are several inside spreads in the first issue.

THE 'MOVIE DIGEST' EXCLUSIVELY FOR THEATRES MAKES ITS BOW

A Pocket-Size Fan Magazine Has as Its Aim To Boost Product and Build Patronage

"Sooner or later, somebody was going to do it. I decided I'd be the somebody."

This is Sheldon Smerling's description of his Movie Digest, launched this week in approximately 1,500 theatres from coast to coast. Its continuance is being decided right now by theatre patrons, for the second issue is due May 18, with succeeding issues bi-weekly.

Smerling's is a theatre vending background. His father is Ben Smerling, of Confection Cabinet Corp., 60 Park Place, Newark, N. J., which has the candy concessions in most of the same theatres now selling Movie Digest. The idea of a fan magazine, to be sold exclusively in theatres, had been kicking around in his mind, he explains, for a number of years, and he adds that the idea wasn't new or his alone, that he'd heard the subject discussed by various people who were always going to do something about it but never quite got around to it.

Numerous factors motivated the new publication, and one of them prompted pushing up its first issue. This was the

agitation for and the establishment of COMPO. Since one reason for Movie Digest is to aid in the promotion of motion pictures generally, Smerling visited Arthur L. Mayer at COMPO, and explained his project. From Mayer, he got an endorsement for the magazine's general objectives, and a promise to work with him via editorial suggestions and aid.

Factor number two also involves promotion of pictures, for anything which does that kind of job helps fill theatres, and the theatre lobby is where Confection Cabinet derives its business. Along with this, Smerling frankly confesses, is the desire to service exhibitor accounts with another product which can add to theatre income, possibly in impressive fashion. And along with this is the sales promotion angle as concerns the company's relations with those same exhibitor accounts.

Having invested heavily of time and money in Movie Digest, Smerling is naturally anxious for its success. He looks upon the venture now as primarily an investment in goodwill, both for Confection

Cabinet with its customers and prospective customers, and for motion pictures with the ticket-buying public.

There were, and still are, plenty of problems connected with Movie Digest. Just one, its format, was comparatively simple. It is frankly modeled after Quick, has 66 pages, 70 per cent of the material being the candid photo type. All of this material is exclusive, being supplied by producing companies on the same basis as the conventional size movie books.

Smerling consulted the advertising and publicity directors of the production-distribution companies. He got quick cooperation. They more or less corroborated his belief that the pocket size would be best for theatres, and Smerling was convinced of this from his own knowledge of candy sales—that anything bought in theatres is purchased on the way in; sales on the way out are negligible. Thus, a book which could be purchased and stuck into a pocket was the only answer.

Distribution offered another problem, both in manner and volume. Total run for the first issue was finally set at 150,000 with distribution direct to the theatre, or to warehouses of some of the larger circuits whose candy is also shipped that way. Volume was purposely kept down, to save some expense, to insure as much as possible that theatres have no more than they could sell, and—where the magazine sells out—to create an appetite for it among both exhibitors and patrons. Naturally, should Movie Digest sell well, the order will be stepped up for succeeding issues; (300,000 for the second). Smerling, for instance,

envisions a circulation of one million as not unreasonable in view of the 10-cent price and the fact that prospective purchasers are already movie-goers. As for theatres themselves, there is no risk; Movie Digest will be sold on a strictly consignment basis—pay only for what is sold, and return the rest.

Which offered still another problem. Sold in theatres only, how could Movie Digest do the sort of industry promotion job which could bring back people who had stopped going to movies? That was a poser, until it occurred to him that if the book did nothing but help *hold* present audiences, it would be accomplishing something worthwhile. Besides, being pocket size, it seemed certain to get circulation at home, office, schools and factories during lunch and recess hours.

Emphasis on Personalities

Editorially, the magazine offered another difficulty. Being a part of the industry, and wanting to do a boosting job while keeping editorial integrity and consumer reader interest, Movie Digest found itself doing a precarious editorial policy juggling act. Final decision was to place emphasis on personalities and interesting facets of forthcoming product, mostly via photographs, supplementing it with the recommendation of what it considers to be outstanding fare for the family. Wherever a movie is particularly good for children, or certain groups, it hopes to be able to point this out. Mostly, it will slant at being timely, crisp, and provocative (in the eye-arresting sense only). Jules Warshaw, the editor, aided in determining policy, and set up the book's format. Warshaw's association with the industry is a long-time one, both with producers and exhibitors.

One very definite editorial policy has been acknowledged since inception, and has been further strengthened by COMPO's endorsement. There will be no silly or vicious Hollywood gossip, no photos which any kind of pressure groups may find objectionable, no material of any kind which could even be interpreted as harming the industry or the theatre where Movie Digest is sold.

Grass Roots Expansion

Once Movie Digest is established on a successful plane, Smerling intends to tackle the next promotion problem, the grass roots kind that reaches patrons at local levels and offers inducements to managers for exploiting their product and, of course, aiding in the sale of Movie Digest. To this end, plans are being laid for nationwide contests, with Hollywood trips, cash awards, etc., as grand prizes. These contests would run continuously, with one picking up where the other left off. They would be open to any movie theatre patron. Financing would be provided from whatever profits accrue to the venture, both from circulation and advertising.

Advertising was another twister. None was solicited for the first issue. For the second, one major producing company has made a commitment, dependent upon what

happens sales-wise. For prospective advertisers, Smerling has a pretty convincing story, and knows it, but has decided to confine to top national advertisers, accepting no matter which might mitigate against Movie Digest either with patrons, the Johnston office, or COMPO.

All these problems were brushed away before Smerling embarked on the most important aspect of the venture—sounding out exhibitors and producers on their reactions and opinions. By now, the publication had been incorporated as Cinema Digest Corp., an editor installed, and a dummy issue produced.

Traveled the Country

For a month, Smerling traveled the country. He started in New York, with the producers, whose reaction was generally a happy one. Next, he visited circuits; he talked to William White of Skouras, Leslie Schwartz of Century, Emmanuel Frisch of Randforce, Harry Mandel of RKO Theatres, and Oscar Doob of Loew's.

A plane trip took him to other sectors of the country, where he talked with the following representative exhibitors: Earl Hudson of United Detroit; Dave Idzal, managing director of the Fox in Detroit; Texas' Jefferson Amusement Co., Harold Fitzgerald of Fox Wisconsin; Dave Wallerstein and Elmer Balaban of B&K; Van Meyers of Wometco in Florida. He visited independent exhibitors around the country, too, and collared as many drive-in operators as he could.

Reactions from other exhibitors were generally favorable; they were glad to welcome the book and give it a send-off in their theatres by using any point of sale display material available.

Display Material Ready

This material is simple but effective. Already completed are wire display racks, color posters and large buttons for candy stand attendants. All of it was planned with an eye to using as little extra lobby space as possible. Easel displays have been up in most lobbies for a week; 45-second trailers have been provided 250 key theatres.

Smerling's own pet promotion project for Movie Digest is the establishment of a continuous system of patron balloting, for favorite stars, favorite newcomers, best-liked stories, and suggestions for future movie fare. This kind of balloting, if accomplished in large number, he sees as a direct expression of movie-goers' screen wants, with consequent effect upon production and exhibition both.

Movie Digest will be confined at first; a good part of the effort will be concentrated in the theatres now being serviced by Confection Cabinet. If the project clicks, it will be available to all theatres, regardless of how and by whom the candy stand happens to be serviced, whether by the exhibitor or by a rival concessionaire. This policy is again in line with Smerling's primary desire, that of creating and maintaining a basic promotional service for the industry.

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PLATTER UP: Exhibitors Who Try Will Find Record Shops Welcome Tie-ins With Films

By LOU BROWN

A common bond exists between theatre managers of the Loew Poli New England circuit and the various record companies, such as MGM, Victor, Decca and Columbia, when a musical picture comes through for a playdate. This bond has been so cemented that almost automatically both the theatre and distributor go to work together on the promotion of their products.

This cooperation has proved beneficial to both parties. The theatre gets its breaks in window displays, counters and cooperative ads, thereby informing the public that the picture is coming. It also boosts the fact that the pictures are musicals, names the hit tunes, what companies are releasing the product, and playdates.

Each Helps the Other

Record distributors and the merchants selling the platters thus enhance the value of their product. The picture gives greater sales value to the record, and vice versa.

This joint cooperation of theatre and distributor also opens the gates to disk jockey promotions, in which the theatre, attraction and stars are plugged over the air gratis. The distributor also likes this because it plugs his companies' product.

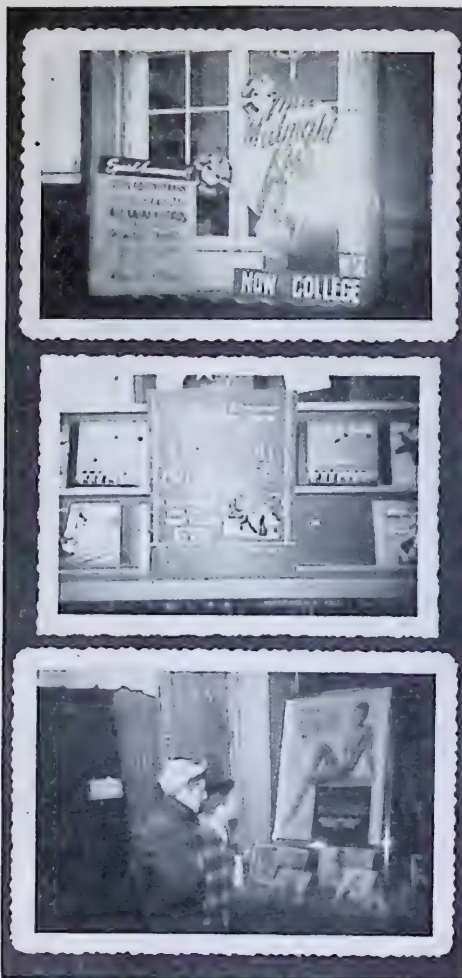
Musical pictures and records also work for jukebox promotions. In practically every city there are one or two companies who control the jukeboxes. When a musical is coming through, the theatres let the jukebox dealers know what the song hits are and the dealers in turn normally fill the boxes up with records of these song hits.

Use Jukeboxes

The Loew Poli New England theatres have found that it helps to build business by placing a jukebox in the lobby of their theatres, fill it with the picture's hits and play them continuously. Jukebox dealers and record distributors appreciate this cooperation.

The value of such a jukebox display in the theatre can be enhanced by building a display around the jukebox, on which are displayed stills from the picture, and billing and playdate. Of course, on such a display prominent space is given the name of the recorded song hits. If jukeboxes for the lobby are not available we use a phonograph with automatic change. In some instances where local fire laws prohibit the exhibition of a jukebox or phonograph, a phonograph is placed in the manager's office and tied in with a loudspeaker in the lobby.

Lou Brown is advertising and publicity manager of Loew's Poli theatres in Connecticut and Massachusetts, a post he has held since 1938.



TIE-IN SNAPSHOTS

From the Loew's Poli scrapbook come these snapshots of window space obtained by various managers for tie-ins with recordings of songs in musicals. An advantage of this cooperative arrangement is that attractive displays can easily be created with but a few props required.

Naturally, with Loew's and MGM records being so closely affiliated, the tendency is to go all-out for our cousins.

Through Ernest Emerling, head of the Loew advertising and publicity department, we are furnished with albums and individual records of new hits. If these are sound tracks from an MGM picture, or if they are individual records, immediately upon receipt by the theatre manager they are distributed to the local disk jockeys and the air plugging of playdate, attraction, etc., starts.

We then contact the state distributor; he in turn gets into each of our towns, visits the disk jockeys, giving them additional records if necessary, and also contacts local music stores to get their orders, and talk about cooperative ads and window dis-

plays. Normally the state distributor also contacts the theatre manager and advises him whom he has visited and what ground work has been accomplished. The theatre manager then follows through with the various stunts.

Through Sol Handwerger, who handles the MGM record publicity out of New York, we are kept in close contact with what the releases are. This office also prepares in many cases special window streamers, cards, ideas for displays, etc., which are forwarded to our theatre managers. A regularly scheduled publicity brochure gives the latest lowdown on hit tunes, stars and human interest stories about them. This results in a grand build-up in the newspapers. MGM also sends copies of hit records to newspaper record editors and this, too, helps the promotion.

Personal Appearances Help

Record companies also keep us advised as to what record stars might be coming through the various towns, playing band dates and theatre and other personal appearances, and the theatre manager naturally tries to arrange for interviews, plugging the pictures.

When we play MGM pictures that have music in them, we incorporate in the display ads a line of copy reading: Hear these hit tunes on MGM records. This helps the sale and is appreciated by the music and record stores.

Every so often a meeting is held in New Haven, where theatre managers and record distributors meet with either Oscar A. Doob or Ernest Emerling from the Loew office in New York and Harry F. Shaw, division manager, and discuss ways and means of selling records and promoting same. Bear in mind that theatres do not sell the records. That is for the merchant, but the theatre does promote the sales and at the same time the picture.

Do Show in Lobby

One of the stunts used to promote not only the sale of records but also to plug musical pictures was instigated by Bob Carney at the Poli, Waterbury. He prevailed upon a local radio station to do one of their disk jockey programs from the lobby of the theatre. The station set up the equipment at no charge, put their top jockey in the lobby for an hour each afternoon and the stunt paid off.

Other managers have found that in promoting records with disk jockeys (and of course the picture), simple contests with guest tickets as prizes have been successful.

In theatres equipped with a non-sync system, records of hit tunes are also used for recessional, exits and special events.

On street ballyhoo, when a musical comes through and records are available, these are played over a truck personal appearance system with the audio plugging the name of the attraction and the song hits. We frequently send a boy or girl out on the street in costume, carrying a portable phonograph, with stops being made

(Continued on Page 19)

'Alice' Tie-In Merchandise on the Way

Items for Theatre Sale Get Special Attention

Last month, the nation's toy buyers attended the Toy Fair in New York.

Among the thousands of products exhibited, keen attention was focused on the Walt Disney character merchandise—and specifically, "Alice in Wonderland" merchandise.

It was an appraisal, in each case, nurtured by a long and profitable experience with the manner in which the Disney organization has neatly integrated the sale of Disney feature pictures in the country's movie houses with the sale of Disney merchandise in the nation's stores.

PROMOTION's January issue outlined the overall selling scheme for "Alice in Wonderland." Thus far, advertising and publicity have followed closely the course charted for exhibitors by PROMOTION. Now, the merchandising scheme has begun to move into its niche. As it progresses, it begins to demonstrate its direct and indirect promotion value in the overall goal: the boxoffice.

About half of the items are now being shipped, with some of these already on sale. The other 50 per cent are in various stages of planning, designing and production.

Indicative of the careful, far-in-advance planning of Disney and his licensees is the case of the White Rabbit, which has been on sale in chain and variety stores since shortly before Easter, and which occupied window space in many of these stores for the Easter season. Prominent in these window displays were picture credits.

Reports coming in daily to PROMOTION reveal that the merchandise is timed to break on a schedule comparable to the ad and publicity campaign—in a continuous, steady wave, reaching its peak during August and early fall, when "Alice" plays its first key engagements.

There are enough different items—plus the proven timelessness of Disney merchandise—to be of substantial aid to exhibitors in tying in to this merchandise right down to any subsequent and neighborhood run.

Special attention is being centered now around items that theatres may profitably vend. PROMOTION reported this approach in its previous article, and showed how some theatres profited handsomely from the sale of "Cinderella" items.

Two factors enter into this concern for merchandising in theatres. First is the added ticket-selling value in displaying the merchandise before the picture opens. Second, of course, is added revenue, both for Disney and exhibitors, on all "Alice" playdates.

(See the NATIONAL PRE-SELLING GUIDE for Merchandising Tie-Ins)



At the Toy Fair: Items Suitable for Theatre Sales, Shown Above and at Right





Types of advertising support given the Knoxville campaign by the George Co.

Field Report on a National Promotion:

THE 'BIRD OF PARADISE' CAMPAIGN, AND HOW IT WAS USED IN KNOXVILLE

Team Play Between the Exhibitor and Merchandiser Brings Profit to Both

By CHARLES N. DUTTON

Back in November, I was in New York on one of my frequent trips to look over the ready-to-wear market and do some buying. One of my manufacturer resources said he was working on a movie promotion; would my store be interested?

That was more or less my introduction to 20th Century-Fox's "Bird of Paradise," and the fashion promotion around it. It must have stayed with me, intrigued me, somehow, for when I saw the first ad in Women's Wear, I wrote to Fox and made a tentative commitment for the store. I had some ideas in the back of my mind, and all the information I was able to get gave me a "that's for us" feeling. Hunch, maybe, but I followed it.

Gives Reasons for Tie-in

I'll digress from the mechanics here briefly, to give you some of my thinking on this. First, there is a possibility of making money on a promotion of this sort (we like good boxoffice, too); second, this promised to break right after Easter, which would give us something new and exciting to talk about and fuss with for the normally dull post-Easter period, and perhaps get some extra traffic into the store; third, this promotion was basically a color thing, and I felt that we could dispose of some merchandise left over from the Easter buying period, too (which, incidentally, I should never admit); fourth, profit or not, it is the kind of activity which is bound

to profit a store in traffic and promotional interest.

Being pretty certain of playdate (what you folk call a "locked date"), I was able to contact the theatre manager in December (Aubrey Couch of the Tennessee Theatre). We agreed to work together, did some verbal trading on who would do what.

Back in New York in January, along with some of my buyers, I looked at the merchandise (I knew about Fox's coordinated fashion suite at the Pierre, but I'm one of those birds who likes to make his judgments right in the manufacturer's showroom). My buyers liked the clothes, too. We returned to Knoxville and called a meeting of the accessories group.

Finally, we all agreed that the important element was present—the promotion had a volume potential.

By now, I had become friendly enough with the Tennessee's Aubrey Couch to arrange a style show of our own for February, and we had done quite a bit of talking about "Bird of Paradise."

So we committed ourselves definitely, and decided to really go after it—big. I again contacted Couch and we did some more horse-trading. We discussed reciprocal ads, radio publicity and spots, and did some mutual moaning about whose business problems were more acute.

On the first of March, as promised by Fox's Stirling Silliphant, the merchandise started to arrive. So we had another meeting, and this one included our vice-president and general merchandise manager, our advertising and display directors, as well as Manager Couch.

I guess we were lucky in having a really wideawake, exploitation-minded theatre manager in Aubrey Couch. He gave us every aid, and was on tap whenever we wanted him.

Here is what happened, finally:

1. On Monday, March 26, one week before the picture's opening, we had a "Bird of Paradise" fashion show at the theatre. It ran 20 minutes, was preceded by the local Arthur Murray dancers doing a "Bird" dance. Couch told us later that the house played to 80 per cent of capacity (remember, this was a Monday night, and it had rained hard all day and was still raining when the show went on). Couch told us he'd really have to dig to find a Monday night as big as this one.

2. For one week previous to the opening, the theatre used a 24-sheet lobby return, with playdate and credit to our store and the coming fashion show.

Theatre Ran Trailer

3. The theatre ran a tag trailer on the promotion, with joint credits, along with the regular production trailer.

4. The theatre used a box in its regular ads, with store credits, plugging the fashion show.

5. The theatre plugged the store and the show on its regular radio spot announcements.

We in turn, gave every bit as good as we received:

1. We ran five display ads on the promotion, with large picture credits, and theatre and playdate. We devoted two of our popular daily newspaper "Georgene" columns to the promotion. We turned over

CHARLES N. DUTTON is merchandise manager of the ready-to-wear department of the S. H. George Co., Knoxville, Tenn.

An Effective Switch: Fashions to Dining

When manufacturer delivery difficulties forced dropping the "Bird of Paradise" fashion promotion in Harrisburg, Pa., Fabian's State Theatre refused to give up, came up with the cocktail tie-up and worked it into a menu feature for the Penn Harris hotel.

The hotel ran a display ad, got such a good response from its "Bird of Paradise" special dinner that it ran the special an extra week and repeated the ad in the local papers.

The pressbook contains materials which can be adapted for many types of tie-ups.

our radio spots too. In fact, we went all out.

In the store, we devoted nine complete windows to the "Bird of Paradise" fashions. We used theatre and playdate credits, of course, and we went further by using one and three-sheets, obtained from the theatre, as backgrounds for these windows. They were very colorful, too, and if I say so myself, we get a lot of traffic past our windows.

We used floor displays, many of them near the elevators, and departmental displays.

You couldn't miss "Bird of Paradise" at S. H. George's the week of March 26.

The payoff? Well, it rained every day, all day, the week of our promotion (and this added to a week when business isn't happy to begin with!), but the merchandise sold. It is still selling. We have re-ordered some numbers, will probably re-order more. Someone at Fox was very smart by making the promotion rely primarily on color instead of style, which means we can go right on selling it as long as there's a demand

(and the colors are beautiful, so the demand should hold up a while).

The theatre? Well, their usual policy is Sunday through Tuesday; this one held until Friday. I can't give you figures, but Couch seemed quite content.

Of course, I can't say how other stores made out. But I consider Knoxville a fairly typical American city. Population is about 130,000; we have Tennessee University, and Oak Ridge is about 20 miles away; we're the ordinary mixture of business and surrounding agriculture, and of the same varieties of people and personalities as other cities, so that I feel that the kind of close theatre-store coordination and cooperation which we experienced if applied elsewhere, would work elsewhere.

This wasn't my first movie promotion (although it was at this store, I've been here a year and my last one at my last store, was a dud, incidentally). But I'm pretty well convinced now that motion pictures and stores like ours can work together with profit for both.

Columbia Sets Promotions On 'Santa Fe' With Road

Columbia and Santa Fe railroad publicists have set plans for a promotion campaign on "Santa Fe" that will take advantage of the resources of that rail line all along its network. Among these plans are: the Santa Fe to hang posters on the picture in most of its depots, stations and shops, the railroad, a regular advertiser in over 400 newspapers in cities along its right of way, as well as many important papers in key cities not reached by the Santa Fe, to mention the picture in all of these ads. The carrier also plans to publicize the picture through its employe magazine and is working on an illustrated folder about the picture to be handed to every passenger.

"Santa Fe" opens in some 300 theatres in the Kansas City and Cincinnati areas during the last week in April in dual mass territorial breaks.

The bulk of the bookings will be in the Kansas City area, starting with the Midland in Kansas City and the Dodge in Dodge City on April 26. The Palace in Cincinnati and the Colonial in Dayton will have opened "Santa Fe" a day earlier, as the forerunners of some 100 bookings in the territory.

Fox Sponsors Art Contest

For 'David and Bathsheba'

A world-wide contest for outstanding amateur and professional artists to paint their conception of any part of the famous David and Bathsheba Biblical story is being planned in connection with 20th Century-Fox's "David and Bathsheba."

The contest is expected to be scheduled well in advance of the release of the Darryl F. Zanuck production to give artists plenty of time to complete their paintings, with winning entries slated to go on tour for exhibit in key theatres around the country.

Also in the exhibit will be as many of the ageless interpretations of David and Bathsheba as can be borrowed from the Louvre, the Uffizi, the Metropolitan and other world-famous museums.

New Album for Doris Day

Warner Bros.' star Doris Day is recording an album of songs for Columbia Records from the Technicolor musical, "On Moonlight Bay." The album will contain eight numbers, with Gordon MacRae and Jack Smith, who also star in the film, dueting on some.

Tea Bureau Tie

Tea Institute, Inc., of New York has made a cooperative promotion tieup with MGM for "Go for Broke!", starring Van Johnson. The tieup involves thousands of window and counter cards in grocery, tea and coffee stores. Information is available from the Tea Bureau, 500 Fifth Avenue, New York.



Indicative of the interest merchants show in motion picture tie-in campaigns are these advertisements placed for "Bird of Paradise" promotions. At the left is a full-page ad placed by Sage-Allen of Hartford in a tie-in with Loew's Poli Theatre. The full-page advertisement at the right was placed in the Indianapolis Star by the William H. Blocke Co. As the copy played up "Nosegay" perfume which was tied into the promotion package, the page was scented with that fragrance. The Blocke company presented a fashion show at the Indiana Theatre in connection with the promotion.

Across the nation, 65% of all



movie-goers read LIFE*

*In St. Louis, as in every local situation, only LIFE
has this impact on movies*

In the St. Louis area, LIFE is read by 557,000 people.* On these people, LIFE has an influence unmatched by any other magazine.

For each week LIFE enters into their lives in a personal and penetrating way . . . affecting how they think and act, how they live and enjoy life.

In city after city the story is the same, for LIFE is read by over half the nation . . . by 3 out of 5 Americans age 10 to 29.*

That's why when a movie is advertised in LIFE or featured as LIFE's "Movie of the Week," exhibitors in every local situation feel the effect.

LIFE—with its picture-and-word reporting—is a perfect showplace for movie advertising. No other magazine has such truly local impact in every city and town across the nation.

Movie advertisers, knowing this, invest more dollars-for-selling in LIFE than in any other magazine.

**From A Study of the Accumulative Audience of LIFE by Alfred Politz Research, Inc. This study measures the number of people over the age of 10 who read a single issue of LIFE (23,950,000) and reveals how this audience accumulates—as occasional readers are added to regular readers—to a total of 62,600,000 different people in thirteen issues. This study also shows that 65% of all persons attending movies within a seven-day period are LIFE readers.*

St. Louis moviemens recognize LIFE's local impact



Movie-exhibitor Edward Arthur, Asst. Gen. Mgr. Fanchon-Marco Theatres, Inc., knows LIFE's impact: "We always count on motion picture advertising in LIFE to pre-sell our coming attractions."



Movie-distributor Ray Nolan, Branch Manager, RKO Dist. Co., feels LIFE's effect: "In my considered opinion, LIFE's 'Movie of the Week' is an effective influence on theatre attendance."



At the "Missouri," Fanchon-Marco Theatre in St. Louis, movie-goers flock to see *Born Yesterday* previewed for them by LIFE as a 'Movie of the Week.' 557,000 people in St. Louis are LIFE readers.*

REACHING THE EDUCATION SYSTEM

Warner's Method Is the Informative, Teacher-Approved Brochure

Warner Bros. educational publicity program is currently rolling on three forthcoming productions: "Captain Horatio Hornblower," "Jim Thorpe—All American," and the Tennessee Williams Pulitzer and N. Y. critics prize play, "A Streetcar Named Desire."

Whatever form the program may take on the three pictures, whether brochure or booklet, some salient facts have already been established; the material will be pertinent, and it will be used.

This is attested to by past performance of similar aids published and distributed by Warner's Education Bureau, which operates within the framework of the publicity department, under the direct supervision of advertising-publicity vice-president Mort Blumenstock. The original concept was Blumenstock's. He had long felt the need of such a program, as an indirect form of selling aid for certain types of Warner product.

Warner's publicity educational program is a consistent procedure. Actually, it is the only consistent program of its kind within the industry. There are occasional flyers at it, but none have reached into it so deeply, perhaps because none have believed in it as firmly as Blumenstock, or given it the same encouragement and personnel. Warner's, too, works closely with the MPPA, as do other companies, but has branched beyond.

The idea was born in 1944, with the company's "Adventures of Mark Twain." Since that time, what was frankly an experiment has grown into a full-scale, accredited departmental operation, with welcomed liaison outlets in every educational system.

In setting up the "Mark Twain" program, there was reasoning which is still



Recent WB School Poster

pretty much setting the policy for the program. The Mark Twain story is the story of a whole phase of American literature, and the story of a great era in American history. This made it a natural to cement a partnership between the school and the entertainment film, so the booklet which was finally produced used educational text as well scenes from the film, to spark classroom discussion and projects for American history and English classes. In addition, a map of the United States that showed Twain's literary pilgrimage was issued as a companion piece to the booklet.

Five years later, occasional requests were still being received for the material.

A clue to the program's success is in its

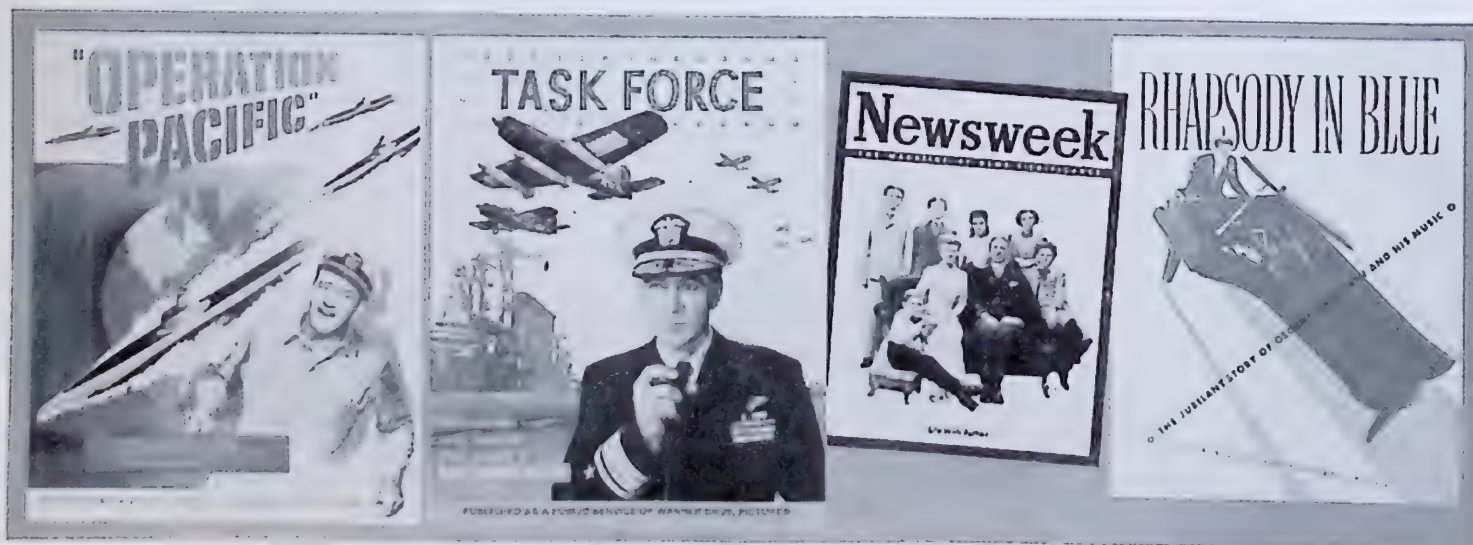
integrity, the refusal to jam ordinary movie promotion material down educators' and students' throats. Brochures and booklets have been aimed first as an educational and public service, making the picture itself a corollary. That is why the program is termed "indirect" selling, although what it amounts to is very direct selling. Warner's theory and pursued policy of selling in this field discards the bludgeon in favor of the subtle approach.

Originally, (and now, too,) the program was devised as a low-budget scheme of reaching a maximum number of outlets. It had two primary objectives: first, the prime consideration that it was good business to reach the teenage high school crowd because they constituted not only the biggest present audience for movies, but a great adult potential audience later on; second, because the company considered such a program a good public service and therefore sound public relations.

Since 1944, Warner's has worked in very close cooperation with educational leaders throughout the country, preparing useful material about current productions. As Printer's Ink, the advertising and promotional trade publication, put it: "Mr. Blumenstock constantly seeks materials that are definitely related to classroom, library or club topics of study. He must determine . . . preferences and then seek to meet them."

Over the past several years, more than ten thousand schools, colleges, libraries, civic and community groups, educational leaders, preparatory and parochial schools and miscellaneous other outlets have asked for and received Warner's motion picture posters, pamphlets and brochures on such varied productions as "Operation Pacific" (the most recent), "Task Force," "Life With Father," "Saratoga Trunk," "Stage Fright," "Pride of the Marines," "Rhapsody in Blue" and many others.

This continued educational operation has been slanted at the Warner slogan, "combining Good Citizenship with good picture making." The material has been commended by the country's leading educators, including national leaders in Washington and city school superintendents. Important



Types of brochures published by Warner's to stimulate film interests in the schools

educators who have actively cooperated with Warner's on brochures include representatives of the National Education Association (largest professional teachers organization in the world, with almost half a million teachers and superintendents), the American Library Association, Association of American Colleges and the National Council of English Teachers.

Leading Educators Cooperate

Among the leading educators who have cooperated are: Willard E. Givens, Executive Secretary of the National Education Association, Guy E. Snively, Association of American Colleges, and former U.S. Commissioner of Education, John W. Studebaker.

Names and organizations like these count with schools. So do the names of General A. A. Vandegrift of the Marines, Admiral W. F. Halsey of the Navy, or that of Paul Whiteman in connection with "Rhapsody in Blue."

Thus, Warner's educational publicity reaches high school English, History and Social Studies departments, practically every large library system in the country, more than a thousand colleges and universities, women's clubs and other civic organizations, dependent upon the type of picture being released. Material is based upon and built around the picture's theme, which may have more interest for one group than another.

When a proper theme can be developed, Warner's ties in with Newsweek magazine's club and educational bureau. The publication has prepared special four-page miniature magazines on such product as "Pride of the Marines," and the acclaimed short subject, "It Happened in Springfield."

"Operation Pacific" represents a typical Warner educational job. It is a combined poster and brochure, contained some material about the picture and complete data about the submarine branch of the Navy—pictures of historic submarines, battle flags of various subs, and commendatory statements by such Navy brass as Admiral Chester W. Nimitz.

Many Letters Received

Warner files contain hundreds of letters commenting on the practicability of this material, its service value to schools, and its general pictorial and editorial excellence.

The three jobs now in preparation (the material is prepared a minimum of three months in advance of release) illustrate how a picture's angles are pursued until one theme is developed. For "Captain Horatio Hornblower," emphasis will be placed on reaching schools and colleges, because research has proved that the Saturday Evening Post stories from which the picture was made have been very popular in both fields.

On "A Streetcar Named Desire," the background of the play will form a basis for college promotion material; the story of American sports will be the theme of the special material produced for "Jim Thorpe—All American."

U-I Introduces Local Playdates in National Copy

David Lipton, Universal-International's vice-president in charge of advertising and publicity, has been tub-thumping for better utilization of national advertising to improve the job being done for the industry and the exhibitor on the local level. As evidence of his faith in the idea, U-I placed double-truck advertisements in the April 2 Life and April 7 Saturday Evening Post for "Up Front" which listed the names of 437 theatres across the country which booked the picture during April. U-I announced that while this type of dealer listing is not unusual in the case of nationally advertised products, it was the first time it was applied to the motion picture industry.

College Girls to Exploit

McEldowney's 'The River'

An unusual exploitation campaign on "The River" is currently being lined up by producer Ken McEldowney. While in the east awaiting arrival of Technicolor prints of the picture from London, he will engage five college girls to act as exploitation saleswomen for "The River." Girls are to be chosen from eastern colleges on basis of beauty, poise, telegenic appearance and good speaking voices.

McEldowney and director Jean Renoir believe that since "The River" is a love story, girls will be better suited to acquaint the public with it than regular exploitation men. Since plans call for "The River" to be released in late August or early September, girls will work through their summer vacations. On his return to Hollywood, McEldowney will engage five girls from western colleges for the same jobs and the ten will divide the country between them for complete saturation campaign.

The picture was filmed in India.

Records for Capitol

Lucille Norman, Warner's new singing star, has signed a long-term contract with Capitol Records. First assignment will be an album with Dennis Morgan of the songs they sing in "Goldiggers of Las Vegas," forthcoming Technicolor musical.

Jewelry Stores to Join

Pine-Thomas Promotion

Paramount has concluded a national tie-up with the Feature-Lock Diamond Ring Co. promoting Pine-Thomas' "Passage West," which is set for release in July. More than 12,000 jewelry and department stores will participate in the promotion.

Feature-Lock Co. will use Arleen Whelan, star of "Passage West," in more than 500 half-page newspaper ads covering 185 key cities. The ads, which include a large picture credit, are timed to break throughout the country a week prior to the release of the picture in the particular territory involved.

In addition to the ad campaign, Feature-Lock Co. is providing its outlets with elaborate point of sale material for counter and window displays. Information on exhibitor tie-in possibilities will be announced later.

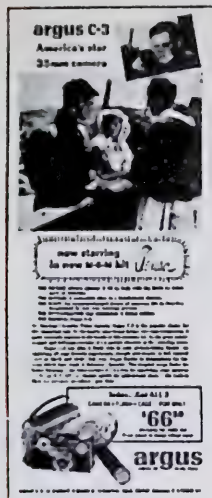
Letter Plugs Film

A special letter of recommendation from famed music critic Deems Taylor is available to all exhibitors playing "Of Men and Music." These can be used in contacting music groups and clubs and women's organizations. Letters are available in quantity from: Charles Lipton, 20th Century-Fox, 444 West 56th St., N. Y., N. Y. Deems Taylor's name is one which carries considerable weight in musical circles.

MERCHANDISING TIE-INS

Camera Promotions On Two Features

Three camera manufacturers have tied in with motion pictures to be released within the next few months, to afford exhibitors opportunities to make tie-in promotions and cooperative deals with local camera shops. Warner Bros. has made two such national tie-ins for "Goodbye, My Fancy," the new Joan Crawford feature, while MGM has a promotional tie for "Teresa."



The advertisement reproduced at the right for Stereo-Realist cameras will appear in July and August in Time magazine, Holiday and National Geographic while the ad for Bell & Howell will run in the May issues of Movie Makers and Home Movies and in the June issues of Modern Photography, U.S. Camera, and Popular Photography.

Still's Are Available

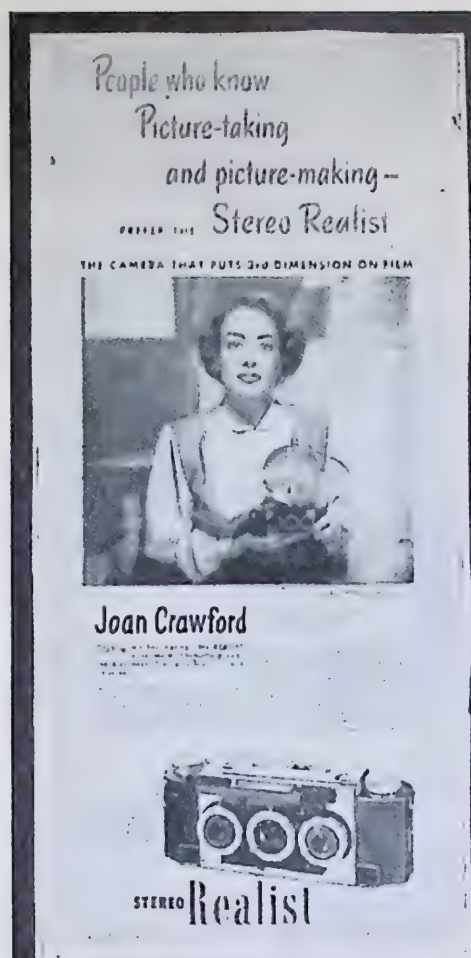
Four or five stills from the picture showing the use of the cameras in the picture are available, to enable exhibitors to provide window and counter tie-ups with local camera shops. In addition, the advertisements can be used for illustrative materials.

Metro-Goldwyn-Mayer has a tie with Argus cameras for "Teresa," and the campaign already is under way. The advertisement reproduced here appears in the April 14 Saturday Evening Post, the April 21 Collier's and the April Holiday. As a cooperative hand, Argus will furnish mounted reprints of the ad to Argus dealers for store and counter display and will provide dealers with newspaper mats to tie in with local playdates.

Will Provide Prizes

In addition, a limited supply of Argus cameras will be available free to exhibitors for dealer-theatre contests. To obtain a camera as a prize, an exhibitor must submit proof that the dealer and store actually will run the contest—such as newspaper, radio or TV program evidence of cooperation, throwaways, window cards, etc. Exhibitors may apply to J. L. McCoy, advertising manager, Argus Cameras, Inc., Ann Arbor, Mich., for local contest prizes.

In addition to the ad reprints stills from the picture are available for use in displays to be placed in camera shops.



Camera Tie-in Ads

Displays for 'Katie Did It'

La Cross, which manufactures manicuring implements, will run advertisements tying in Ann Blyth and "Katie Did It" (U-I) in Life, Ladies' Home Journal, True Story, Glamour, Today's Woman and Good Housekeeping in the May and June issues. The company will distribute 50,000 display cards to dealers all through the country.

'Roy Rogers' Cookies Placed on Market

Capitalizing on the still "hot" western trend in merchandising, the Carr Consolidated Biscuit Co., Wilkes Barre, Pa., and Quaker Oats have tied in with Roy Rogers and Republic pictures to introduce their new "Roy Rogers" cookies.

Cookies are being introduced on a market to market basis. To promote them, Carr is using comic strips, spot radio and minute movies in approximately 3 markets from Iowa to New York. A half page, full color "cowboy" ad will appear in comic sections of leading Sunday newspapers in these markets. Fifteen-second and one-minute radio spots using Rogers' voice will be centered as closely as possible around afternoon kid shows. Minute movie trailers use angles like a cowboy lassoing a box of the cookies off a cloud. All copy plugs the cowboy theme.

The cookies are made of Quaker Oats oatmeal, and packaged in a box featuring a picture of Roy Rogers and Trigger.

According to Carr, 67.5 per cent of cookie purchases are impulse. To spark the impulse to "irresistible" proportions, the package includes a premium—a Roy Rogers cardboard six-shooter—you pull it through the air and it goes off with a report like a real gun.

Aside from giving exhibitors another Rogers licensee with whom to tie in for exploitation, the deal provides an interesting aspect in its selection of Rogers instead of any of the numerous cowboy stars who are on television. Rogers is the only big name in his field who has thus far resisted video's blandishments, and yet their has been no visible wane in his popularity.

Tie-Up Gains More Bookings For 'Fuller Brush Girl'

A greater than average number of bookings, especially in the small towns, is claimed for Columbia's "Fuller Brush Girl" on the basis of the door to door exploitation campaign being carried on for the film by all Fuller Brush representatives.

New printing of the Fuller Brush circular, jointly promoting the picture and Fuller's new line of cosmetics, raises the total to sixty-six million.

Shirt Tie-In for Martin, Lewis

Third Paramount entry in the sport shirt sweepstakes is the Dean Martin-Jerry Lewis comedy duo, whose "Martin and Lewis casual" is being manufactured by Bucknell.

Manufacturer is planning more extensive exploitation of the tie-up coincident with their next Paramount release, "That's My Boy." Plans for theatre cooperation are being blueprinted.

Comic Books for 'Texas Rangers'

Fawcett Publications will issue a comic book, "The Texas Rangers," to be tied in with the Columbia-Edward Small Supercinecolor production of the same name. The film is slated for July release.

SELLING THE SERVICE PICTURE

Republic is an experienced and able hand at it, and offers proof in its promotion campaign for 'Fighting Coast Guard'

Campaign material submitted by Republic for its "Fighting Coast Guard" best illustrates the thorough manner in which every promotional angle has been covered, both for key and small situations.

There is a lot of this material, and it covers every possible kind of campaign. Most of it stems from the very natural tie-in with every branch of the Coast Guard it covers, for instance, the basic tie-up with Coast Guard recruiting, and gets as far beyond that as enlisting the support of civilian businesses which benefit from the service's peacetime pursuits.

By now, Republic is an old and experienced hand at promoting service pictures, what with the officially blessed "Fighting Seabees," and the past season's "Sands of Iwo Jima." Essentially and logically, therefore, the same kind of national promotion which proved so effective for "Iwo Jima" is being utilized for "Fighting Coast Guard."

National Coast Guard promotion includes "A" board posting coast to coast; the use of "Fighting Coast Guard" trailers on its 16mm films; the publicizing of the film through bulletins and the Coast Guard Magazine; and special promotion arranged in connection with the Second Annual Convention of the Spars being held in New York City at the Hotel Astor on April 21 and 22.

That weekend marks the kick-off of the national campaign on "Fighting Coast

Guard," with the three co-stars in New York for radio and television appearances. The star contingent leaves for Washington the following Tuesday for the world premiere at the Warner Theatre. Vice-Admiral Merlin O'Neill, Commandant of the Coast Guard, will head a group of high-ranking Coast Guard officers, and top brass of all the services will join in the ceremonies attendant upon the premiere. The Coast Guard band from the United States Coast Guard Academy at New London, Connecticut, will perform. President Herbert J. Yates will be host at a supper for military, government and civic dignitaries.

Coast Guard Cooperates

Coast Guard cooperation, civic and merchant support are already lined up for pre-release openings in Boston at the Paramount and Fenway; Chicago at the Roosevelt; Baltimore at the Mayfair; Philadelphia at the Stanton; San Francisco at the Fox, and New York at the Mayfair. In connection with the latter opening, a very effective Coast Guard display in the mezzanine will attract attention for at least two weeks prior to the opening.

A full-color poster featuring Brian Donlevy, with credit to "Fighting Coast Guard," is to be displayed on Coast Guard "A" boards throughout the country.

Special advance publicity for the picture is being generated via the more than 300 16mm films that the Coast Guard circulates each month to schools, organizations, clubs, business firms and other large groups. Special trailers highlighting dramatic moments from "Fighting Coast Guard" are being attached to all such films as they are booked, reaching people in virtually every city and town throughout the country.

Spars on Hand

More than 1,000 Spars were on hand Saturday evening, April 21, to greet Brian Donlevy, Forrest Tucker and Ella Raines, honored guests at the Convention dinner in the Hotel Astor. Earlier in the day, Spars had an opportunity to see "Fighting Coast Guard" at a special showing at the Bijou Theatre. The word-of-mouth which will be built up through this promotion is being augmented by mailings to 3,000 Spars throughout the country.

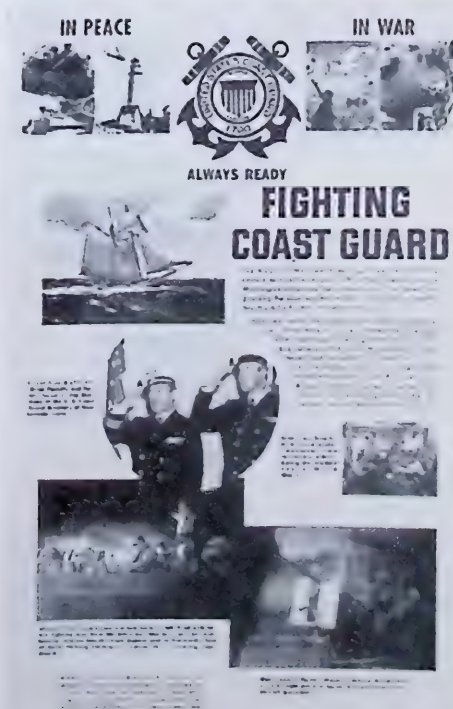
Star appearances in New York and Washington continue the company policy of bringing Hollywood personalities to the public, a policy which President Herbert J. Yates has followed consistently in connection with the buildup of new stars and the promotion of pictures.

A national campaign enlisting the support of organizations and businesses which have benefited by the peacetime operation

of the Coast Guard is being conducted by Republic, with special material being offered gratis for display use, stills for house organ use, and the like. Airlines, steamship companies, fishery groups, etc. are included in this campaign.

Exploitation throughout the country is being handled on a local level. Commandant Merlin O'Neill, Vice-Admiral, U.S.C.G., has spelled out to all Coast Guard units via a special directive from Washington some of the many ways in which they can team with theatres on promotion. Additional directives have been sent out by Captain S. F. Gray, Chief of the Public Information Division of the Coast Guard, to various supplementary elements of the Coast Guard fighting team, so that regular bases and installations plus recruiting offices, Coast Guard Auxiliary, Coast Guard Reserve and all the contacts of the Coast Guard League have been welded into a coast-to-coast chain primed for "Fighting Coast Guard" promotion.

Local Coast Guard units or contacts will work with exhibitors on lining up "Salute to the Coast Guard" proclamations from Mayors; special screenings for top civic figures; parades and band concerts; City Hall ceremonies; display of spectacular Coast Guard equipment in theatre lobbies; radio and TV interviews for local Coast Guard heroes, special mailings to former Coast Guardsmen and members of the Auxiliary, Reserve and Coast Guard League, as well as veteran posts; exhibition of Coast Guard medals, etc. Another effective assist is the gratis distribution to exhibitors of attractive booklets about the service for giveaway to all patrons.



Coast Guard Co-Op Poster



Recruiting Poster Tie-up

BOOK TIE-UPS:

Here Is How One Publisher's Field Force Is Ready to Help in Local Exploitation

By IAN BALLANTINE

In 1950, over 200 million paper bound (25c and 35c) books were sold. The number of readers of books has been tripled since the introduction of the paper bound books ten years ago. These books help build boxoffice for movies, because people who read the book often want to see a movie of it. This is part of the audience for the movie-of-the-book that the movie company buys when it pays for movie rights to a novel.

What is of dollars-and-cents interest to the exhibitor is the fact that these large numbers of paper bound books have been sold the public by skilled salesmen, who are anxious to cooperate where there is a good movie-book tie-in. Examples in this article are all drawn from Bantam experience.

The Curtis Circulation Company (Bantam's national distributor) has 330 men in the field selling Bantam Books. Curtis has one or more men permanently stationed in 168 towns in the United States. The Curtis man cooperates closely with the independent magazine distributor who actually delivers Bantam Books to the more than 75,000 Bantam dealers. The exhibitor can get in touch with the Curtis man by looking in the classified telephone directory under "Magazine wholesalers" and finding the name of the independent magazine wholesaler.

On a book-movie tie-up, Curtis men are notified immediately and find out, in advance, what exhibitor will have the movie

on its first run. Playdates are sent them as soon as received from the movie company.

Bantam Books publishes over a hundred different titles a year, but no more than six to ten book-movie tie-ups are scheduled; we want each one of them to be as effective as possible.

The local Curtis man on a book-movie tie-up is supplied with a blow-up poster which has been worked out with the exploitation department of the movie company. Space is left for local theatre and playdate, to be provided and paid for by the exhibitor. This poster is used as the centerpiece of window displays by dealers. Many of our dealers are in important high-traffic downtown locations.

Providing Stills Help

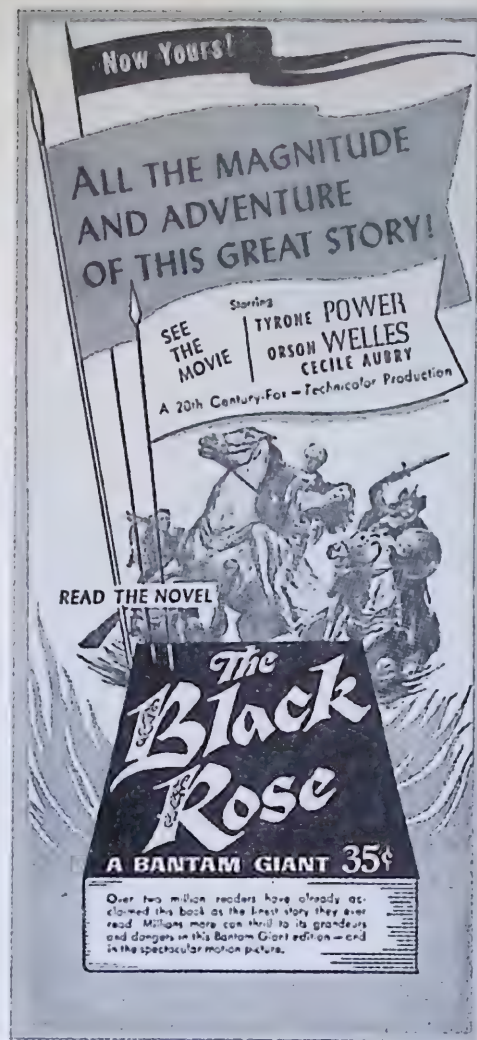
Stills provided by the exhibitor are useful in getting window displays, and so are invitations to the cooperating dealers to see the movie. The local Curtis man will of course provide Bantam tie-up posters for lobby displays, too. Theatres selling copies of Bantam's movie tie-up titles at the refreshment stand can make a double profit—first on the book and secondly at the boxoffice. The best result is obtained by putting the books to work a few weeks before the movie's playdate.

Bantam Book movie covers are important to the exhibitor. A "quality" painting of a scene from the movie by a top-flight artist amounts to a color ad. All covers use good-sized copy for title and star credits. This cover is displayed in over 75,000 retail outlets throughout the country. For every ten who look the book over, perhaps only one makes a purchase. With sales of a single title totaling a half million or a million copies, five to ten million people see this movie "ad" under favorable circumstances. This is in addition to word-of-mouth recommendation by the readers of the book.

Allow for Play Dates

Other point-of-sale aids, such as counter cards, window streamers and rack strips are employed. Like the large poster, the counter card contains a blank space below the legend "Now Playing" allowing sufficient space for theatre name and playdate. In a large city such as Los Angeles, there are 400 to 500 window or in-store displays for a movie tie-up campaign. In smaller cities the number of available dealers is smaller.

The exhibitor can count on a coverage of a large proportion of dealers for every tie-up. The promotion effort would not be worth while to Bantam if it were just for a



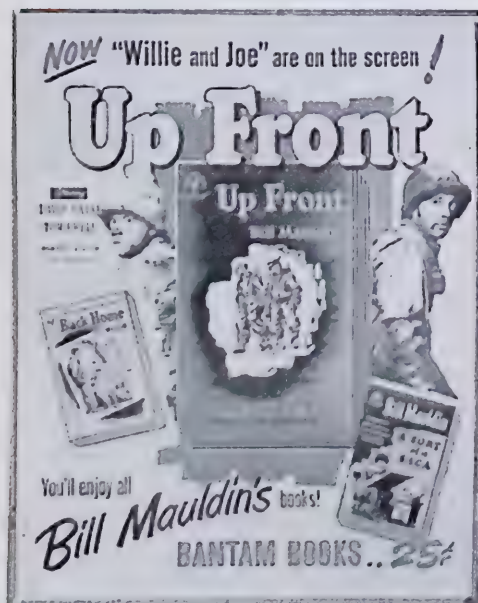
Dealer-distributor newspaper co-op ad

few dealers. We know that promotion sells our books. From our point of view a particular movie tie-in is an important part of our chance to get our share of the 200 million book market.

On "Up Front," the current saga of the Bill Mauldin characters Willie and Joe, a large audience has already been established through not only the movie edition but a previous Bantam edition (which, incidentally, has sold 748,000 copies to date), book clubs, newspapers, and readers and followers of other Mauldin books and cartoons.

The "Up Front" tie-up is probably the strongest in our history. A poster was in the field along with books in time for the openings throughout the country. All posters and point-of-sale material show the Bantam edition flanked by Willie and Joe, as portrayed in the motion picture.

One of our field force (working with local theatre publicity men) has effected a well-rounded tie-in in Cincinnati. His program includes: (1) cooperation by the theatre in which "Up Front" opens (and its 11 affiliated theatres) to the extent of offering copies of "Up Front" for sale in racks on candy counters. Naturally, posters and other displays have been placed in theatre lobbies, drug chains, newsstands and shop windows throughout the city to back up this promotion. (2) The Times-



Posters sell picture first, book second

Star is urging its readers to purchase copies of the Bantam edition of "Up Front," read it, then donate the book to overseas servicemen. Wire containers are placed in each theatre lobby and in drug stores for the collections. The newspaper has also offered a prize for the closest estimate as to the number of copies of books donated. (3) One hundred free copies of the book will be offered as a special inducement to see the picture on its opening day. (4) A "Miss Up Front" was selected from USO girls, and featured on radio and television.

'Black Rose' Promotions

Bantam's new line of 35c Giants has had only one motion picture tie-up, "The Black Rose." Bantam participated in the tie-up to the extent of the usual 22x28 blowup posters and a 300-line newspaper ad run over the signature of drug chains in various sections of the country. The movie company advertisement, the poster, and all promotion material bore the same identifying illustration of the stars.

The tie-in produced results. One New York City promotion typifies the efforts of our field representatives. A special poster was prepared for the window of a newsdealer on Broadway very near the Roxy, in which "The Black Rose" opened. The full window was devoted to plugging the movie and the book. In addition to the usual tie-up poster (in color), there were special posters made up of stills from the picture and covers from the Bantam Book, topped by the legend "Read the Book—See the Movie. Now playing at the Roxy Theatre." The centerpiece invited the public to guess how many copies of the book the window contained and the ten closest guesses received two free tickets each.

Men in Smaller Towns

The foregoing examples are taken from big towns. But Curtis men are permanently stationed in towns which are rarely or never reached by the film distributor's exploitation staff. Some of the more effective tie-ups have been made in places off the key city track. Any exhibitor can tell if there is a Bantam book available merely by consulting Promotion's Preselling Guide or the pressbook, and get local sales support from the promotion of the movie.

The current Bantam Book tie-ins are "Up Front" and "Cyrano De Bergerac" (see p. 35, Jan. 20 issue PROMOTION). Upcoming is a tie-up with Warner Bros., Gregory Peck starrer, "Only the Valiant." Successful tie-ups in the past include 20th Century-Fox' "Twelve O'clock High," Selznick's "The Third Man" and United Artists' "Red River."

Exhibitors who have participated in Bantam tie-ups in the past probably know how effective a job the local Curtis man can do. Exhibitors showing "Up Front" or "Cyrano de Bergerac" in the near future should get in touch with the local Curtis man; Bantam promises a happy experience in tie-up promotion.

Ian Ballantine is promotion director of Bantam Books.

MAINTAINING A MAILING LIST . . .

Uses Free Kiddy Admissions to Get Names

by C. W. KRAEMER

Fern Theatre, Milwaukee

To most exhibitors who would like to get out a mailing from time to time the stumbling block is the necessary list of names and addresses. Establishing a mailing list is a task that few theatremen have the time to perform, and a mailing piece that goes to a non-existing person or house is lost motion and money, as is a mailing piece that ends in the dead-letter office.



C. W. Kraemer

Some exhibitors make use of the telephone book, but telephone books only list people with telephones and a lot of hunting and picking is necessary if the mailing is to reach only a certain area of a large metropolitan city. (In some towns the telephone book is, of course, an excellent source.) City directories are good, but expensive and hard to borrow. In one theatre, operated by the writer, a conscientious effort was made to maintain a card file of patrons (and nonpatrons) but frequent test mailings revealed that no matter how hard we tried, our list was always on the edge of being obsolete.

We finally hit on a stunt that provides a fresh, accurate, up-to-date list and an excellent advertising campaign at the same time, and can be used as often as desired.

Choosing an all-comedy program as our guinea pig, we distributed 500 mimeographed sheets of letter-size paper (see cut) to children with free admission to the show as a reward for going out and telling ten different people about it. The sheets of paper were completely self-explanatory; anyone reading them would understand what it was all about; literally, the children became walking billboards.

Distribution was made at a regular Sunday matinee and explained from the stage by telling the children that we had such a wonderful program coming up we wanted them to help us advertise it; and for doing so we would let them see it free. They became partners immediately. We made a mistake the first time by not having enough of the sheets to go around because, to a child, they all wanted one. Now, we make it a point to mimeograph more than the seating capacity to be sure we have enough.

Once these sheets of paper are in the hands of the children—that's all there is to it. They will go out and get the names and addresses of the people who live in the area surrounding your theatre and when you get out a mailing you can be sure the message is going where a potential cus-

This is to certify that JOHNNY JONES has told me about the button-busting fun show coming to the Fern Theatre Wednesday through Saturday, November 30 to December 3. The Fern is proud to present the first northside showing of Harold Lloyd in "Movie Crazy", claimed to be the funniest picture ever made. The co-feature will be Abbott & Costello in "Africa Screams", and the Three Stooges will also be on hand in "Heavenly Bats." This program is guaranteed to leave you reeling from laughter.

(Sign your name and address to help a boy or girl earn a free ticket for this show)

1/	6/
2/	7/
3/	8/
4/	9/
5/	10/

This paper filled out with 10 names and addresses will admit one child to the Fern Theatre free of charge to see Harold Lloyd in "Movie Crazy", Abbott & Costello in "Africa Screams" and the Three Stooges in "Heavenly Bats", Wednesday through Saturday, November 30 to December 3.

Simple device of one free kiddy admission for each 10 adult signatures on this mimeographed sheet serves the double duty of advertising a special show and compiling and keeping current the theatre's mailing list.

tomers will focus eyes upon it. You will also be pleasantly surprised by the gross on the show which you advertised on those sheets, and don't be alarmed by the free admissions you give the kids. Anyone who has ever run a free show for children knows that every dollar comes in just the same across the candy counter!

Monogram to Streamline Pressbook Style

Monogram and Allied Artists henceforth will issue streamlined pressbooks, it was announced this week by John C. Flinn, advertising and publicity director, following a series of meetings with Morey Goldstein, general sales manager.

The new pressbook format will include supplements for sectional campaigns and drive-in theatres.

"There will be no more eye wash. Special emphasis will be placed on livewire, up-to-date exploitation ideas, concisely written and designed to meet current conditions in the exhibition field," Flinn said.

"When a theatremans gets a pressbook all he wants to get from it is how he can garner the last possible dollar of ticket revenue from a picture that he already has bought."

All pressbooks for Monogram and Allied Artists, Flinn pointed out, are prepared at the studio where the publicity, advertising and exploitation staffs have the advantage of working in the closest manner possible on every picture from its inception to its release.

MAGAZINES

MGM Productions Get Successive Life Breaks

Starting with the issue of Life magazine dated April 9, MGM appears in three consecutive issues of the publication with publicity breaks for its stars and forthcoming productions.

The April 9 issue contained a double spread in color on "Quo Vadis," which the magazine calls "the most colossal epic ever made." In addition to an off-set still, which occupied a page and a half, there was also a special photograph of Deborah Kerr and another of Robert Taylor, both stars appearing in costume from the Technicolor production.

In the April 16 issue, Esther Williams appeared on the cover with text coverage on the star, and photos inside.

Several pages of color art on "An American in Paris" are scheduled to run in the issue of April 23, featuring Gene Kelly and Leslie Caron, the new French importation who makes her first American appearance in this Technicolor musical.

Additionally, the April 9 Quick magazine carried a color photo of Debbie Reynolds and an inside article on the MGM teenage star who scored in "Three Little Words" and "Two Weeks With Love."

Teenagers Pick Movie Choices for Seventeen

Seventeen's May issue, entirely written and illustrated by teenagers, pays particular attention to movies.

"Me in a Movie" is an illustrated feature by a 15-year-old English girl living in Calcutta, and tells how the girl was chosen for a featured role in "The River" by answering a Calcutta newspaper advertisement.

A 17-year-old girl living in Pasadena, Calif., contributes another movie feature in the form of an interview with MGM star Howard Keel. The regular "At the Movies" column is conducted by an 18-year-old London girl, to get the English moviegoers' opinions on American product. Kudos go to "Caged," "The Lawless," "All the King's Men," "The Gunfighters," "Wyoming Mail," "Captain From Castile" and "The Black Rose."

"Picture-of-the-Month" award goes to the MGM release, "Teresa."

May Coronet Stepping Up Motion Picture Coverage

Coronet Magazine has stepped up its promotional coverage of motion pictures in the forthcoming May issue.

In addition to its regular feature of recommended fare for movie patrons, the



Cincinnati Theatres Tie In With Restaurants

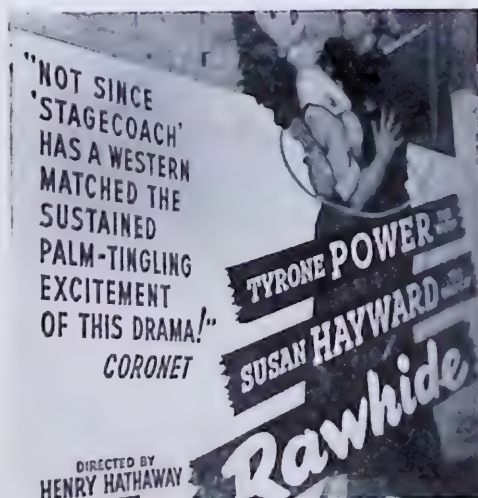
When the Cincinnati Enquirer and some of the city's downtown restaurants launched a promotion last month to get more people into the downtown area during the evening, the theatres hopped on the bandwagon, promoted the copy in the center describing the film fare available.

The opening paragraph of the copy neatly ties in the "dining out and seeing a movie" angle, as well as the supplementary theme of taking a "refresher" from the hot stove and TV hangovers. The copy then goes into an informal report on current first run films.

pocket monthly has a picture spread called "Actor Artists," and another pictorial feature entitled "Give-away Gestures."

Hollywood easel devotees in the first layout include Mary Pickford (along with a short note of her sale of a canvas for \$450 at a National Urban League Show), Elizabeth Taylor, Cornel Wilde, Mark Stevens and Nina Foch.

"Give-away Gestures" features two young RKO players, Michael Steele and Betty Underwood, with credits to their cur-



Heightened exhibitor awareness of the value of Coronet's recommended movies of the month is found in this front for New York's Rivoli Theatre, where the Coronet quote was used to heighten the accompanying action photos for "Rawhide."

Rivoli manager Montague Salmon also used the quote in all newspaper ads.

rent films, "The Man He Found" and "Gambling House."

May's three recommended features are MGM's "Royal Wedding," 20th-Fox's "Rawhide" and Paramount's "The Lemon Drop Kid."

An ad on "Father's Little Dividend" completes the film coverage.

McCall's Salutes Unusual Nature of Fox Film

The May issue of McCall's salutes "Take Care of My Little Girl," with a four-page article noted on the cover.

Twelve photos from the film are used by the magazine, which has a circulation of 4,200,000, in its feature story of the month, labelled "Hollywood Tackles the Sorority Problem."

A special brochure utilizing the cover and four inside pages of McCall's that are devoted to "Take Care of My Little Girl" is being sent by 20th Century-Fox to movie editors, Sunday editors, woman's page editors, editorial writers and college newspaper editors throughout the country. The special brochure calls attention to the nature of the film and its treatment by McCall's.

Win Popularity Poll

In a popularity poll conducted in Belgium and France by the magazine "Cine Revue," Gary Cooper and Errol Flynn placed first and second, according to Joe van Cottom, editor of the publication.

Long Range Teaser Campaign for 'Quo Vadis'

These are some of the catch headlines MGM is using in its teaser campaign for "Quo Vadis" in national consumer magazines. Every ad ends with the adopted slogan, "This is the year of 'Quo Vadis.'" Ads run a full column in width and length, and are supported by selling copy, each tying into the headline and each with a different slant, detailing the spectacle, the various thrills, the romance and the gigantic nature of the filming task.

The ads are another evidence of MGM's long-range, continuing promotion of "Quo Vadis," as well as evidence of its covering every possible promotion angle to pre-sell the picture.

The first of these teasers appeared in the April 16 issue of Newsweek, the second in the April 20 issue of Life, and the third in the April 22 issue of Parade, the weekly Sunday supplement. The campaign includes three different ads in each magazine and Sunday supplement used, and

will run continuously through October 23.

Top circulation media are being utilized. Magazines included, besides Newsweek and Life, are: The Saturday Evening Post, Time, Look and Collier's. All except Look are weeklies.

Sunday supplements in addition to Parade are American Weekly and This Week (national edition).

MGM's ad agency, Donahue & Coe, has computed some interesting and impressive figures, based on the circulations of these media. Total one-time circulation of the magazines is figured at 18,015,324; computed on the three-time basis, it means well over 54 million readers who will be exposed to the ads.

The newspaper supplement field is broken down like this: American Weekly, distributed by 22 newspapers with a combined circulation of 9,656,910; Parade, 32 newspapers with a total of 5,192,144; This Week, 28 newspapers totaling 10,006,564.

Two National Food Sales Organizations Join Exhibitors in Promoting Two Pictures

The country's grocery stores will become point-of-sale exploitation outlets for two motion pictures this spring, with the sales organizations of two major food companies engaged in promoting top-budget pictures. The ties—with MGM for "Father's Little Dividend" and with Columbia for "Lorna Doone"—will make it possible for exhibitors in virtually every situation to arrange cooperative deals with the neighborhood grocer.

Libby's, which is tied into "Father's Little Dividend" with a \$15,000 nationwide contest, has created a spectacular 12-page mailing piece, in color, measuring 18x24, detailing the contest plans and urging grocers to take advantage of the sales opportunities which can be gained through preparing in-store displays, special windows and generally boosting the contest.

The company has mailed out 10,000 of the brochures to grocers, and it is considered one of the most impressive tie-in pieces ever put out on a movie promotion by a nonindustry company. The entire sales force of Libby, McNeill, Libby are engaged in planting window displays, etc. in the program to stimulate grocer participation.

The brochure includes all types of information about tie-ins with exhibitors as well as providing guidance on how to prepare displays and advertise the promotion.

The "Lorna Doone" campaign is in cooperation with National Biscuit Co., and what the company has done is to take the Columbia pressbook and adapt it as a sales promotion piece for its 3,500 salesmen. This brochure, briefing the salesmen on the picture and ways of tying into the

campaign, is accompanied by a sales kit containing window posters and streamers, shelf price cards, and newspaper mats all with picture credits.

Exhibitors who book these pictures can obtain information necessary for tie-ins by contacting local National Biscuit and Libby distributors.

Stage 'Bugs Bunny' Contest

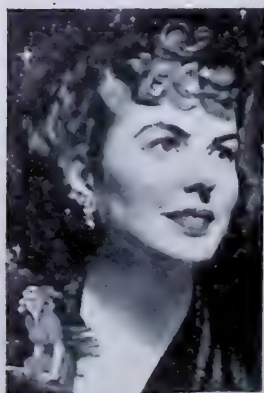
Thousands of entries swamped the offices of the World-Telegram and Sun during its three-day Bugs Bunny cartoon, Easter coloring contest. Contestants were asked to color daily sketches of Bugs Bunny.

PLATTER UP

Continued from Page 6
on busy corners, where the phonograph is used to play records. Even the old baby carriage gag with phonograph inside has been used as a twist.

If and when a record star comes through for a dance date or concert, the theatre manager makes a contact arranging for interviews and photos. If it is a film star he naturally includes plugs for the picture.

Some theatres, when they use the records for recessional music, or for nonsense use before the show starts and while the house is filling up, place a 40x60 or 30x10 on the side of the stage, with a light playing on it, announcing that the tunes being heard are the latest MGM. (or other companies') records, also plugging the name of the picture from which they are taken.



Live Laughs and Tears

NEW MOVIE FEATURE

Expanding its coverage of motion pictures and movie stars, the American Weekly which goes into the homes of an estimated 9,656,000 families each week, has arranged with Adela Rogers St. Johns to do a series of articles on the film industry, its history and personalities. Miss St. Johns, who knows the film colony intimately, already has started the articles, and they are being given the attractive treatment shown in the accompanying reproduction. American Weekly features on Hollywood have always brought a flood of mail to the editors and recently—despite television and other competitive amusements—more letters than ever started coming asking for more Hollywood stories. As a result, Miss St. Johns was engaged to provide the new feature.

NATIONAL PRE-SELLING GUIDE

A report on new films for which national pre-selling campaigns have been developed. Listed with each picture are tie-ins which have been created, plus tips to exhibitors on how to use these pre-selling aids to exploit the picture locally.

ALICE IN WONDERLAND RKO-Disney Rel. Date August '51

TIE-IN MERCHANDISE LIST: All of the following items will be in stores throughout the country shortly; some of them already are. All will be backed by display material for window and counters from the manufacturers. Asterisks (**) in front of item denotes practicability for theatre sales. This list is to give exhibitors a preview of the merchandise available. Complete details, with names, addresses and special prices for exhibitors, will be published closer to release date.

- **"ALICE" DOLLS: Two price ranges, one for theatres.
- GIRLS' COATS: For department store tie-ins.
- COSTUMES: of principal characters, for children.
- **COSTUME JEWELRY: Pins and charms of principal characters, for children.
- **WALL PIN-UPS: For children's rooms, using principal characters.
- **BALLOONS: For giveaways or theatre sale.
- **SCARFS: Printed rayon material, with scenes and characters.
- THREE-DIMENSIONAL OVERALLS, SWEATERS, ROBES: For stores on fall back-to-school promotions.
- **PLASTIC TOYS: of all principal characters.
- **STUFFED TOYS: of all principal characters.
- T-SHIRTS: for children, using all characters.
- **JIG-SAW PUZZLES: Using scenes from picture.
- MODELING SET: for children, for modeling from clay and painting of characters.
- **COMIC BOOKS: for theatre giveaways and/or sale.
- TOY LUGGAGE: for store tie-ins.
- **MARIONETTES: of principal characters, simplified string attachments.
- PHONOGRAPH: for music store tie-ins.
- **RECORDS: small-size, for children.
- **CHILDREN'S BOOKS: assorted sizes, kinds, all for children.
- GIRLS' SHOES: for store tie-ins.
- **STEREOSCOPE FILMS: scenes, in color, from picture, for children.
- WATCHES: for contest and other tie-ins with jewelers, department stores.
- PLASTIC JINGLE BALL: with all characters.
- UMBRELLAS: with various handles, using all characters.
- SEWING KIT: plastic "Alice" sewing machine which actually works, plus accessories.
- **COSMETIC PACKAGES: Soap and sachet packages for girls.

Information about Disney licensees may be obtained from Charles Levy, Walt Disney organization, 1270 Avenue of the Americas, N. Y. 20.

ALL ABOUT EVE 20th Century-Fox In Release

CAMPAIGN BOOKS: New exploitation and ad pressbook, based on Academy Awards won by film, now available for all new and repeat bookings. Contact local exchange.

ALONG THE GREAT DIVIDE Warner Bros. Rel. Date June '51

AUTO-LITE: Full page color ads in national magazines, featuring Virginia Mayo, with picture credits. Also posters, special window displays to all Auto-Lite dealers, same credits.

BORN YESTERDAY Columbia In General Release

ADDITIONAL DISPLAY MATERIAL: On basis of Academy Awards, includes three special Academy Award ads, special 40x60 theatre display piece, Academy Award snipes for use on regular one, three and six-sheets.

CAPTAIN HORATIO HORNBLOWER Warner Bros. Rel. Date Not Set

EDUCATIONAL BROCHURE: Special public service brochure and other material for tie-ups with schools, colleges, libraries and civic organizations. (See story this month's issue.)

FIGHTING COAST GUARD Republic Rel. Date May '51

U.S. COAST GUARD TIE-INS:
PRODUCTION TRAILERS: Special production trailers attached to the 16mm films the Coast Guard ships regularly each month to over 300 organizations nationally.

TIE-IN TIPS: These official films available to any group, anywhere. Wire or write Public Information Officer, Coast Guard Hdqtrs., Washington, D. C., or local coast guard office or Republic exchange. Clubs, business firms, schools, churches use this kind of educational

film, are glad for suggestions and aid in obtaining them. The attached Republic trailer can do a top pre-selling job.

SPECIAL EXPLOITATION KIT: Containing publicity stills, stories and mats, samples of available paper and solid promotion and exploitation angles, both for official and civilian tie-ins.

TIE-IN TIPS: Kit available from local Republic exchanges. Supply is limited.

RECRUITING POSTERS: Contain film selling angles. "A" board and 11x17 poster.

TIE-IN TIPS: Contact local or nearest coast guard offices. Supply limited.

FORT WORTH Warner Bros. Rel. Date July '51

CHESTERFIELD CIGARETS: National four-color ads, plus regular complement of store display materials, all using David Brian, with full picture credits. Check local Chesterfield distributor to obtain display materials.

HALF ANGEL 20th Century-Fox Rel. Date June '51

STAR PATTERN COMPANY: Adapted gowns by Loretta Young for reproduction in 79 newspapers, coast to coast.

TIE-IN TIPS: Many department stores tie in with Star Pattern selections, order from manufacturers. Check local stores' promotion managers if they carry. Motion Picture magazine, which has store tie-ins, also featuring the dresses in July issue.

HER FIRST ROMANCE Columbia Rel. Date Not Set

MARGARET O'BRIEN LICENSEES: Following are the names and addresses of manufacturers licensed to sell Margaret O'Brien products. They are experienced at theatre tie-ins, and will cooperate fully:

SUZY BROOKS, INC., 520 Eighth Ave., N. Y., N. Y. Creators of Margaret O'Brien dresses and blouses.

NELVEK SHOE CO., Hollowell, Maine. National manufacturers and distributors of Margaret O'Brien shoes.

ROSENBLATT & KAHN, 520 Eighth Ave., N. Y., N. Y. Margaret O'Brien coats and suits, sold nationally.

WESTERN PRINTING AND LITHO CO., Racine, Wis. Margaret O'Brien paint and cutout books, sold in all chain and variety stores.

CINDERELLA HAT CO., 29 West 36 St., N. Y., N. Y. Margaret O'Brien hats, best-seller in leading stores. Sold nationally.

BRIAN FABRIC, INC., 1441 Broadway, N. Y., N. Y. Margaret O'Brien scarves. Over a million have been sold nationally.

ROBERT HOUSEMAN, INC., 1350 Broadway, N. Y., N. Y. Margaret O'Brien Pretties (slips and nighties).

YOUNGSET SPORTSWEAR, INC., 520 Eighth Ave., N. Y., N. Y. Margaret O'Brien sportswear, sold nationally.

TIE-IN TIPS: Most manufacturers have prepared ad mats, point of sale promotion aids. This is Margaret O'Brien's first starring movie in a long time, so manufacturers, and stores carrying the merchandise, should be highly cooperative. More than 12,000 department and specialty stores sell these licensed garments.

I CAN GET IT FOR YOU WHOLESALE 20th Century-Fox Rel. Date April '51

AVON BOOKS: Special movie reprint, pocket size edition of the Jerome Weidman best-seller on newsstands, drug stores, book stores and other outlets by end of April. For display material, contact Avon Books, 119 West 57 St., N. Y., N. Y.

I WAS A COMMUNIST FOR THE FBI Warner Bros. Rel. Date May '51

SPECIAL EXPLOITATION KIT: Available all exhibitors from Warner's home office Exploitation Dep't. Contains special publicity stories, story in pix, mat art for smaller situations, special one-sheet, herald and ad-headers.

JIM THORPE-ALL AMERICAN Warner Bros. Rel. Date Not Set

EDUCATIONAL BROCHURE: (See "Captain Horatio Hornblower.")

NATIONAL PRE-SELLING GUIDE

KATIE DID IT U-I Rel. Date May '51

VERTIKAL BLINDS: Display materials: window cards, posters, showing the product in an actual scene from the picture, featuring Ann Blyth. Same tie-up was used on "Louisa," and good results reported by U-I.

TIE-IN TIPS: *Vertikal Blind Dealers have been alerted to cooperate with displays and co-op ads. For name of dealer write Joseph H. Gardiner & Associates, 9641 Santa Monica Blvd., Beverly Hills, Calif.*

MJB COFFEE: Running local newspaper ads, timed as closely as possible to playdates.

TIE-IN TIPS: *Contact local MJB distributor for special displays, using the newspaper ad as the center and surrounding with stills. Title can be used effectively in local coffee-making contests for housewives, with MJB dealers supplying prizes. Check phone book for MJB dealers, who are alerted to promotion.*

LA CROSS: In addition to national ad campaign featuring Ann Blyth, company is distributing 50,000 dealer displays to drug and department stores.

TIE-IN TIPS: *La Cross (manicuring instruments) has widest possible national distribution, has a consistent motion picture tie-up program on which all dealers are informed. Dealers will use stills and theatre and playdate credits.*

MEET ME AFTER THE SHOW 20th-Fox Rel. Date Not Set

AUTO-LITE: Full page color ads in national magazines, featuring Betty Grable, with picture credits. Also posters, special window displays to all Auto-Lite dealers, with same credits.

ONLY THE VALIANT Warner Bros. Rel. Date May '51

BANTAM BOOKS: Printing 25-cent pocket edition. Movie cover; streamers, posters, other display material.

TIE-IN TIPS: *Bantam very actively promotes movie editions via large field force. Contact local news distributors; they are always briefed well in advance. (See Promotion's story on Bantam Books, this issue.)*

ON THE RIVIERA 20th Century-Fox Rel. Date May '51

LUX FLAKES: Full color ads in national magazines, and American Weekly Sunday supplement. Also full complement of counter and window display pieces.

V-8 VEGETABLE JUICE: National magazine four-color ads, also Metropolitan Sunday comic section of 22 key city newspapers, all timed for release date.

DECCA RECORDS: Will conduct advertising and point of sale display campaign via dealers on picture's songs, recorded by Danny Kaye (songs listed in Music Promotions section of National Pre-Selling Guide, issue of March 17). Also alerting disk jockeys.

TIE-IN TIPS: *Check Decca distributor, or local music stores, for display material and planned ads, for inclusion of theatre and playdate credits. Check disk jockeys to see if supplied with records and picture information. Supply disk jockeys with biography Danny Kaye for discussion. (See Music Promotions section of Guide in Promotion for March 17.)*

PASSAGE WEST Paramount Rel. Date July '51

FEATURE-LOCK DIAMOND RINGS: Using Arleen Whelan in 500-plus half-page newspaper ads in 185 key cities. Credits to film. Ads timed to break a week prior to release of picture in particular territory involved. Company is also supplying all dealers with point of sale material for counter and window displays.

TIE-IN TIPS: *Feature-Lock products are sold nationally in 12,000 jewelry and department stores. Check to see whether ads are slated for your situation, in order to get insertion of theatre and playdate. For any other information, contact Fred E. Goldberg, Paramount, 1501 Broadway, N. Y.*

RATON PASS Warner Bros. Rel. Date April-May '51

SANTA FE RAILROAD: Special travel folder available with openings, stresses history and scenery of Raton Pass in New Mexico, contains stills and publicity material on picture.

TIE-IN TIPS: *Local Santa Fe ticket offices and travel agents should have supply of these brochures, for school geography and history classes. Offices will use stills for window displays.*

SMUGGLER'S ISLAND U-I Rel. Date May '51

LA CROSS: Manicure implements tie-up featuring Evelyn Keyes in six national consumer ads, plus 50,000 point of sale displays to retailers.

LUX FLAKES: Featuring Evelyn Keyes in four national magazines, two Sunday supplements.

TAKE CARE OF MY LITTLE GIRL 20th Century-Fox Rel. Date August '51

WHITMAN'S CHOCOLATES: National four-color consumer advertising, featuring Jeanne Crain, picture credits. Windows, counter cards and posters supplied by Whitman's to all accounts, with same credits.

AUTO-LITE: Full-page color ads in national magazines, featuring Jeanne Crain, with picture credits. Also key city newspaper ads, same star and credits. Posters, special window displays to all Auto-Lite dealers.

THE BRAVE BULLS Columbia Rel. Date May '51

SCARF: Ladies' fashion, reproduced from original painting by Tom Lea, author of the novel.

BLOUSE: "Matador" has already had some publicity in women's magazines and newspapers.

TIE-IN TIPS: *For scarf tie-in stores, contact Strauss & Mueller, Symphony Scarfs, 389 Fifth Ave., N. Y. For blouse, contact Florence Glassberg, 49 West 37th St., N. Y.*

POCKET BOOKS: Has 25-cent reprint edition ready, with display piece.

TIE-IN TIPS: *Limited quantity of two-color newsstand tack cards available at local Columbia exchanges, or contact Columbia home office, exploitation department.*

THE SWORD OF MONTE CRISTO 20th Century-Fox Rel. Date April '51

Y-TEEN CLUBS OF AMERICA: Actively promoting the picture with schools, libraries, parent groups.

TIE-IN TIPS: *Y-Teeners has 12 million members from coast to coast, hundreds of local organizations, are under the wings of local Parent-Teachers Ass'n. Contact local Y-Teener group via the P.T.A.*

THE TEXAS RANGERS Columbia-Edward Small Rel. Date July '51

COMIC BOOK: Fawcett publications planning release comic book same title to tie in with release of film.

TIE-IN TIPS: *Fawcett will make available books for exploitation purposes at special price. Contact Columbia exploitation department, N. Y.*

TWO OF A KIND Columbia Rel. Date Not Set

LUX SOAP: Star endorsement, Terry Moore, color ads, display material available.

MAX FACTOR MAKEUP: Star endorsement ads, Terry Moore, display material available.

UP FRONT U-I Rel. Date April '51

BOOKS:

HENRY HOLT: publishers of the original edition.

WORLD PUBLISHING: publishers of the \$1.00 edition.

BANTAM BOOKS: publishers of the 25-cent edition.

TIE-IN TIPS: *Best tie-in bets for exploitation purposes are the \$1.00 edition by World and the Bantam Pocket Book. Bantam, particularly, puts on strong campaigns for movie titles through parent company, Curtis Publications. Contacts: Ian Ballantine, Bantam Books, 25 West 45 St., N. Y., N. Y. William Targ, World Publishing, 107 West 43 St., N. Y., N. Y.*

DEFENSE BONDS POSTER: distributed by Treasury department to commercial companies all over the country.

TIE-IN TIPS: *These posters make good displays, rarely refused because of patriotism angle. Additional posters obtainable from Exploitation Dept., Universal-International, 445 Park Ave., N. Y. C.*

NATIONAL PRE-SELLING GUIDE

Music Promotions

Listed here is a lineup of sheet music and records of music in forthcoming films or in pictures just released which may be used as a guide for tie-ins or for exploitation via disk jockeys, radio programs, etc.

FIGHTING COAST GUARD (Republic)

Sheet music available: "Semper Paratus," Coast Guard anthem. Sheet music available: Free if definite commitments to use by local bands or radio stations. Contact: Leonard Green, Sam Fox Publishing Co., RCA Building, N. Y., N. Y.

HONEYCHILE (Republic)

Judy Canova recording songs. Titles available in May.

I CAN GET FOR YOU WHOLESALE (20th Century-Fox)

"You're Driving Me Crazy" used throughout picture as a theme. Available both sheet music and records any music store; song is oldie periodically revived.

KATIE DID IT (U-I)

Sheet music available: "A Little Old Cape Cod Cottage," sung by Ann Blyth in the film. Published by Barton Music, 1619 Broadway, N. Y. Cover contains title credits.

MR. IMPELUM (MGM)

Classic numbers sung in film by Ezio Pinza being recorded. Details in May.

ON MOONLIGHT BAY (Warner Bros.)

Key songs from movie being recorded in album form. Complete titles and artists not available until May issue.

ON THE RIVIERA (20th Century-Fox) (Additional)

Records available: "Happy Ending," Russ Case and his orchestra; "On the Riviera," Russ Case. Both on MGM records.

PAINTING THE CLOUDS WITH SUNSHINE (WB)

Records available: Capitol Records, Dennis Morgan and Lucille Norman: "Jalousie," "With a Song in My Heart," "One Alone," "Painting the Clouds With Sunshine," "Tip Toe Through the Tulips," "We're in the Money," "The Birth of the Blues."

WHIRLWIND (Gene Autry-Columbia)

Records available: "Whirlwind," "Twiddle O'Twill," and "As Long as I Live." Columbia Records, contact: Don Law, Columbia Records, Bridgeport, Conn.

Pre-Selling Checklist

A reference list of forthcoming features or pictures just going into general release on which information has been published in the National Pre-Selling Guide.

VALENTINO—Jan. 20, Feb. 17, March 17

SANTA FE—April 21

ACCORDING TO MRS. HOYLE—March 17

ROYAL WEDDING—Jan. 20, Feb. 17, March 17

ACROSS THE WIDE MISSOURI—March 17

FATHER'S LITTLE DIVIDEND—March 17

THE LEMON DROP KID—Jan. 20, Feb. 17, March 17

FIGHTING COAST GUARD—April 21

SWORD OF MONTE CRISTO—April 21

I CAN GET IT FOR YOU WHOLESALE—April 21

FOLLOW THE SUN—March 17

14 HOURS—March 17

UP FRONT—March 17, April 21

LULLABY OF BROADWAY—Jan. 20, Feb. 17, March 17

Tie-In Contests

FATHER'S LITTLE DIVIDEND: National contest open to all consumers in the U.S., sponsored by Libby's Baby Food, to find nickname for "Stanley," child playing new son of stars of picture. Prizes total over \$15,000, include \$5,000 four-year college scholarship for offspring of winning father or mother, and a \$2,500 scholarship on same basis. In each case, winning father gets prize, too, as "father's little dividend." Other prizes include Hotpoint electric appliances, one-year free diaper service, Ronson lighters, and large supplies of Libby's Baby Food. Contest will be judged by the editors of Modern Romances, star Elizabeth Taylor and the Reuben H. Donnelly Corp. (largest handler of contests in the country). Entry blanks must be accompanied by three labels from Libby's Baby or Junior Foods.

TIE-IN TIPS: All local grocers handle the product, have been supplied with special kits, alerted to use ad and window and in-store display material. Contact these stores for local contests based on same idea, with local dealers of the national manufacturers involved to contribute prizes.

TERESA: Presto Pressure Cookers offering about \$3,000 in pressure cookers and other Presto products in key playdates and others, depending on angles submitted for contest giveaway, also whatever lobby and display space is offered by theatre. Contact: MGM field publicity representative, or Dan Terrell, MGM, 1540 Broadway, New York.

TERESA: Argus Cameras, Inc. has half-page ads in April 14 Saturday Evening Post, April Holiday, April 21 Collier's on picture tie-up. Argus will supply free limited number of cameras for dealer-theatre contests upon submission of proof that dealer and store will actually run contest—in form of newspaper, radio or TV program evidence, window announcements, etc. Write to: J. L. McCoy, Argus Cameras, Inc., Ann Arbor, Mich.

National Tie-In Directory

Where to write directly for information regarding contests, merchandising tie-ins, and other pre-selling aids.

Columbia Pictures Corp.: Harry McWilliams, Exploitation Director, 729 Seventh Ave., New York 19, N. Y.

Lippert Productions: Marty Weiser, 5746 Sunset Drive, Hollywood 37, Calif.

Metro-Goldwyn-Mayer: Dan S. Terrell, Exploitation Director, 1540 Broadway, New York 19.

Monogram Pictures Corp.: John C. Flinn, 4376 Sunset Drive, Hollywood 37, Calif.

Paramount Pictures Corp.: Sid Mesibov, Exploitation Manager, 1501 Broadway, New York 19.

RKO Radio Pictures, Inc.: Exploitation Director, 1270 Sixth Ave., New York 20.

Republic Pictures Corp.: Steve Edwards, Advertising and Publicity Director, 1790 Broadway, New York 19.

20th Century-Fox: Stirling Silliphant, Promotion Director, 444 West 56th St., New York 19.

United Artists Corp.: Leon Roth, Promotion Manager, 729 Seventh Ave., New York 19.

Universal-International: Charles Simonelli, Exploitation Director, 445 Park Ave., New York 22.

Warner Bros.: Campaign Plans Editor, 321 West 44th St., New York 19.

Air Time Aids

Listed here are recorded star interviews, radio scripts, and other air time selling aids available to exhibitors without cost from distributors. Also NSS TV trailer packages at the fixed rate.

FIGHTING COAST GUARD (Republic)

Transcription platter, containing two 1-min., three 30-sec., three 20-sec. and three 15-sec. spot announcements. Order from local Republic exchange. Also live spot announcement copy, order from local exchange.

14 HOURS (20th Century-Fox)

Spot announcements, 15-sec., 20-sec., 30-sec. and 60-sec. spots.

I CAN GET IT FOR YOU WHOLESALE (20th Century-Fox)

Transcription platter, 15-sec., 20-sec., 30-sec. and 60-sec. spots. Uses song "You're Driving Me Crazy" as theme.

LORNA DOONE (Columbia)

Transcription platter, open end, contains 15-sec., 30-sec. and 1-min. spots. Order through Columbia exchange; shipped from N. Y.

"M" (COLUMBIA)

Single platter, containing 10-sec., two 23-sec. and 50-sec. open end spot announcements. Order through Columbia exchange. Shipped from New York.

ON THE RIVIERA (20th Century-Fox)

Transcription platter, 15-sec., 20-sec., 30-sec. and 60-sec. spots. Probably special Danny Kaye interview platter.

QUEBEC (PARAMOUNT)

Single platter with nine spots, 1-min., 30-sec., 15-sec. chain breaks.

RATON PASS (WARNER)

Star interview records, each 5 min., with Dennis Morgan, Patricia Neal, Steve Cochran; 1-min. spot and 15-sec. station break records also.

SANTA FE (Columbia)

Transcription platter, open end, contains 15-sec., 30-sec. and 1-min. spots. Order through Columbia exchange; shipped from N. Y.

THE BRAVE BULLS (Columbia)

Transcription platter, 15, 30 and 60-sec. spots, all open end. Order from local exchange.

THE FAT MAN (U-I)

Five-minute interview transcription, open end, with J. Scott Smart, who plays "The Fat Man" on radio and in the film. Particularly good for planting with any ABC station which carries the program each week. Transcription platter, containing 10 spots, all open end, three 1-min., two 30-sec., two 20-sec. and three 15-sec. station breaks. Order both records from Radio department, Universal-International Studios, Universal City, Calif.

TWO OF A KIND (Columbia)

Live 15 and 30-sec. spots available. Contact local exchange.

UP FRONT (U-I)

Transcription platter, containing 10 spots, all open end, three 1-min., two 30-sec., two 20-sec. and three 15-sec. station breaks. Order from Radio department, Universal-International Studios, Universal City, Calif.

VALENTINO (Columbia)

Six TV trailers, 16 and 35mm, available local exchanges.

CHESTER FRIEDMAN
EDITOR

HUGH E. FRAZE
Associate Editor

BOXOFFICE

Showmandiser

SECTION

PRACTICAL IDEAS FOR SELLING SEATS BY PRACTICAL SHOWMEN

The Invaders

An editorial headed, "By Reputation," which appeared in this space in the issue of March 31, seems to have struck a responsive chord, judging from the correspondence of exhibitors who have written to echo the sentiment expressed by the writer.

The article was intended to draw attention to one of the prime reasons why theatres may have lost the regular attendance of that segment of the public which has reached the middle life cycle. These people in their 30s, 40s and upwards do not patronize motion pictures often, and as the age bracket increases, attendance seems to decrease proportionately. As one man's opinion, we ventured the observation that the teenage kids are indirectly responsible for the situation; management is more directly accountable for permitting the youngsters to interfere with the enjoyment of the program.

The quiet and decorum of the theatre have been usurped. The condition was manifest even before World War II. During the lush boom years, it got out of control and was a ter-

(Continued on next page)

Author Horns in on Debut Of 'Brave Bulls' in El Paso

A spectacular tieup, probably the first of its kind, provided international publicity for the world premiere of "The Brave Bulls" at the Plaza Theatre, El Paso, Tex. Through arrangements with the management of the local bullring at Juarez, across the border in Mexico, the picture's title was spelled out in huge cutout letters on the arena floor during the weekly fights.

When the matadors and other principals paraded before the fights, they did so over the picture's title. At the time, the ring was filled to capacity by enthusiastic bullfight fans from both countries. Publicity breaks were obtained prior to the arena openings in principal Texas cities and in Mexico.

The tieup was made possible through the intercession and popularity of Tom Lea, author of the novel, "Brave Bulls," from which the picture was adapted. Campaign activities were handled by Frank Starz, ad-publicity head for the Interstate circuit in Texas, and Harry McWilliams, exploitation director for Columbia.

Highlighting the local campaign, Lea received a scroll on the stage during impressive ceremonies. Participating were the mayor and city council of El Paso and distinguished guests from both sides of the border.

All important stores in El Paso devoted

window displays to a civic welcome honoring Lea and the premiere. Banners, posters and signs were evident everywhere throughout the downtown section.

The title of the picture in six-foot letters was painted across the street in front of the Plaza, and at night electric lights spelled out the title in a huge sign across the top of the marquee.

Trailers heralding the Plaza showing were flashed on the screens of all Interstate theatres in El Paso for a week prior to the premiere. The El Paso newspapers, both English and Spanish, devoted columns of space to advance readers and art plus feature stories about Lea. In Juarez, the papers were equally cooperative.

Radio spot plugs provided saturation promotion for the picture, augmented by numerous interviews with Lea by leading news commentators and disk jockeys. A full-scale premiere broadcast from the lobby on opening night was another feature of the campaign and included coverage of the stage ceremonies.

In the theatre lobby, a painting of a bullring scene, a bullhead, and equipment used in the fighting arena provided an advance exhibit which created word-of-mouth publicity two weeks before opening.



At the famous Plaza de Toros in Juarez, Mexico, "The Brave Bulls" matadors and their assistants began the traditional colorful parade is spelled out across the arena. The photo was taken just as the preceding the start of the bullfights in the arena.

National Tie-Ins Are Coordinated Locally For 'Royal Wedding'

Taking advantage of national cooperative ads for "Royal Wedding," Morris Rosenthal, manager of the Poli in New Haven, Conn., coordinated his local campaign to get maximum promotion for the picture.

The Raymond Bread Co., affiliated with Quality Bakers of America, used billboards including 24-sheets, three-sheets and window cards, boosting the stars, picture and theatre playdates. The company also took a six-column display ad in the daily papers.

A co-op ad sponsored by MGM record distributors, and a beauty shop co-op helped to stimulate additional interest. All downtown record shops and five-and-dime stores displayed window streamers plugging the record album and the Poli playdates. Record displays and posters in windows also sold the attraction.

Rosenthal had the art shop prepare 25 special posters which were placed in downtown store windows, and a full window featuring wedding gowns was promoted from a prominent women's shop.

Life-size cutouts of Fred Astaire in dancing position were placed on the ceiling of the lobby with arrows directing attention to the figures. Musical notes lettered with the picture title were strung across the lobby two weeks in advance of opening.

Several hundred inexpensive wedding rings attached to cards imprinted with the theatre message were distributed on downtown streets. Current displays were placed in hotels, restaurants, garages and the bus terminal.

'Bonzo' on Top of Canopy Is Business Booster

Jesse Gore, manager of the State, Winnsboro, Tex., used the lobby and theatre canopy to direct attention to "Bedtime for Bonzo." He designed several simple display pieces consisting of framed photographs of Bonzo in various poses. After advance display in the lobby, they were utilized for ballyhoo in front of the theatre. Six-sheet cutouts were placed atop the theatre marquee a week prior to opening and were sniped during the current playdates.

'Kim' Marquee Display Spotlighted at Night

Toby Ross, manager of the Fox, Corning, N. Y., displayed a 24-sheet cutout atop the theatre marquee to exploit "Kim." The display was spotlighted at night. Further promotion on the picture included a coloring contest planted with the local paper; posters and stills placed on school bulletin boards, and bookmarks distributed through schools and libraries.

Costumes Win Prizes

For the opening of the serial, "Overland with Kit Carson," Mike Masselli, manager of the Star in Hartford, arranged a cowboy and Indian contest. Prizes, promoted from a neighborhood store, went to the three youngsters attending the Saturday matinee in the most colorful costumes.

The Invaders

(Continued from preceding page)

rific problem in understaffed theatres. Like an uncontrolled Frankenstein, it has gone completely unchecked, until today it is an aggravating problem in the small communities as well as the metropolitan cities. It is evident in the rural areas; it is a nuisance in the suburban and neighborhood theatres, and has for some time invaded even the Times Square area.

If we were cautious in our comments of a few weeks ago, it was because, remembering our own exhibition experiences, we were not sure the situation was as rampant in the hinterlands as it is here in New York.

It now appears that the condition is general, and that in reporting our opinion, we were conservative in estimating how much the misbehavior of the younger crowd affects the attendance of the old-timers.

We should like to quote from just two letters received on this obnoxious condition, one of them anonymous, with a Memphis, Tenn., postmark, the other signed by Terry Axley of the New Theatre, England, Ark., whom we quote below:

"Congratulations on the fine article . . . This also applies to small town theatres, especially where there is opposition like in this one.

"No few people have told me they could not relax due to the teenagers, in spite of how much I try to watch this. Apparently they do overcome their gripes when you have something they want, and turn out. I find some of the worst critics are parents or grandparents of the same teenagers who give the most trouble. That gets back to human nature—It's easy to see the faults of others but not your own."

The writer of the anonymous letter omits his name because he does not wish to receive mail created by a controversial

subject. Excerpts from his letter follow:

"In the March 31 issue, the editorial hits the nail right on the head. I have spent 15 years in theatre management, from the smallest houses to above-average neighborhood theatres. I have yet to find a house which does not have a teenage problem. We realize it is a thorn in our side, is doing untold damage to our business, and every attempt to stem it has failed. We have got tough with them; we tried being nice, having special Junior-Senior nights; we've barred them at the door—all to no avail. They gather in groups, plant themselves in different parts of the house and start their noise by plan. When one group is quieted, another takes up the disturbance.

"I know some exhibitors will say the law can cope with the situation. Please remember, however, that in some neighborhood situations there is no law except the county police who cruise by occasionally but are never available when you need them.

"Has any exhibitor ever found the answer? If so, please let us know."

The Showmandiser section is designed primarily as an exchange of promotion ideas to increase theatre attendance. Since the question of decorum and behavior in the theatre has a direct influence on both attendance and intracommunity relations, this department will launch a special series of articles on the subject, beginning in the next issue. There are several known methods which can help to bring this problem out in the open where the exhibitor can overcome it.

As a guide for others, we would like to hear from our readers who have experienced problems of this kind and how they coped with and overcame them.

—Chester Friedman

DeMille and Stars Bow

Harry Vincent, manager of the Florida in Sarasota, pulled a grand slam recently when he persuaded Cecil B. DeMille, the top name stars who are cast in "The Greatest Show on Earth," and John Ringling North, owner of the world renowned circuits, to make a personal appearance at the theatre, honoring the presentation of DeMille's recent production, "Samson and Delilah." The stunt rated columns of newspaper publicity and photos, all of which helped to sell extra tickets for "Samson and Delilah."

Unesco Tieup on 'Mudlark'

In cooperation with Unesco, the American National Theatre and Academy, and the Children's Theatre of Washington, M. Kellsohn, manager of the Plaza Theatre, Washington, presented "The Mudlark" as a tribute to International Theatre month. The film was booked during the entire month and required an extra five weeks' booking to accommodate the crowds. The tieup was advertised through a distinguished newspaper campaign.

National Tieups Key Local Promotions

Ted Davidson, manager of the Sigma Theatre, Lima, Ohio, made full use of national tie-ins to exploit recent films. In connection with "Let's Dance," a prominent women's specialty shop devoted a full window to the display of "Let's Dance" dresses, with theatre tie-in copy.

For "The Milkman," the Sealtest Milk Co. paid for a six-column newspaper co-op ad, arranged for window displays in grocery stores and dairies, and provided an exhibit of dairy products and processes for the theatre lobby. An usher dressed as a milkman walked the downtown streets to ballyhoo the playdates.

A sidewalk photographer ballyhoo was used to create advance interest in "Watch the Birdie." The man, displaying a sign calling attention to the picture playdates, snapped pictures of pedestrians. The Acme photo shop paid for a four-column newspaper co-op ad and devoted a full window display to the picture.

It's Real Ingenuity On Reel Promotion



At left, clever adaptation of Astaire's ceiling dance was created by Boyd Sparrow, Warfield Theatre, San Francisco, by placing cutout of the star near the lobby ceiling and painting arrow marks.

Below, Don Lappin, Broadway manager in Denver, had card players in United Nations Square ballyhoo "Inside Straight" via card visible in lower left corner.



Bill Moneypenny, ingenious manager of the State Cinema, Kilburn, a London suburb in England, made the most of theatre architecture to ballyhoo "Samson." Patrons entered the theatre by passing through the legs of the 30-foot cutout. During current dates, the gigantic display was mounted atop the theatre canopy.

At right, diving girl held in position by adhesive, was painted in Day-Glo colors by Manager Ed Schoonhal of the Sun Theatre, Holdrege, Neb. It created a flash on front of theatre building.



At left, an effective lobby display used by Manager Sam Hebscher at the Palace, Hamilton, Ont., for "Bedtime for Bonzo." Live monkeys, highchair and cages were promoted.



Oldtime mechanical man in window, left, helped "Jackpot" for H. Stern, manager of the Vogue, Bronx, N. Y. Spectators got passes when mechanical man smiled.

A. J. Stein, manager of the Rex, Cambridge, Mass., sold dual "Frankenstein" bill with this dramatic street ballyhoo. Stunt paid off with increased business.

Proclamation Heralds Doris Day Promotion For 'B'way Lullaby'

Strong exploitation via newspapers, radio, ballyhoo and the mayor's proclamation helped to launch "Lullaby of Broadway" at the RKO Palace in Cincinnati. The campaign was staged by Manager Ed McGlone and Nate Wise, RKO Theatres publicist, and was built around Doris Day's day, honoring the city's hometown star.

Mayor Albert D. Cash issued an official proclamation for the occasion which broke the front page of the Times-Star and the news pages of all dailies. Arrangements were made for the critic of the Cincinnati Enquirer to talk to Miss Day in Hollywood via long distance telephone. This cracked a feature yarn on opening day, with full credits.

The Jenny Co., woman's store, broke a full-page newspaper co-op ad opening day. By special arrangements with the city convention and visitors bureau, more than 100 window streamers were displayed by leading downtown stores as a salute to Miss Day. A similar deal set with the Columbia record distributor tied in the music from the film and provided theatre plug in all music stores in the city.

Every disk jockey in town devoted one or more programs to exclusive transcriptions of Miss Day in special salute broadcasts. This was built up through an ad campaign on the radio pages of the daily press. Cooperating stations included WCPO, WCKY, WKRC, WSAI and WLW.

A special news clip of Doris Day addressing home town movie fans was run on the Palace screen and at affiliated RKO theatres in the city. For current ballyhoo, a public address amplifier in front of the theatre entertained passersby with recordings from "Lullaby of Broadway." A blowup of the mayor's proclamation in front of the theatre created added interest.

'Lullaby' Record Albums Offered at Discounts

Gil Green, manager of the Michigan, Detroit, and a leading record shop offered albums of the "Lullaby of Broadway" score at special discount prices to the first 5,000 persons who saw the picture at the theatre. Patrons received gift certificates which were accepted by the cooperating store as a 50-cent discount on the album. In addition, the store gave every 50th theatre patron a free record, and every 500th patron a free record album. The stunt was well publicized in advance through store displays and theatre lobby signs.

Airplane Street Display Sells 'Target Unknown'

Herman Jenkins, manager of the Crisp, Cordele, Ga., promoted an effective street display in conjunction with "Target Unknown." A local freight airlines loaned Jenkins a two-seater, open-cockpit airplane which was stripped of its wings and brought in front of the theatre. It was bannered with signs and attracted crowds, with extra patronage resulting during the current booking of the film.

Lobby Signs Compare TV and Movie Screen

Manager Chuck Shannon's ingenuity converted the regular lobby posters at the Yorktown Theatre, Cleveland, into an attractive flash which helped promote "Kim" and at the same time impress patrons with the advantages of the motion picture screen over television. The lower half of the frame was used to spell the title of the picture with stills set against a black velour background. The upper half of the frame was covered with a silver panel representing the theatre screen. Copy read: "ONLY the Movie Theatre Screen Has the SCOPE and GREATNESS to Bring You 'Kim,' etc., etc. There Is No Substitute for Movie Theatre Entertainment."

Short Subjects Take Smart Promotion

Special emphasis on the promotion of short subjects is responsible for extra patronage at the Dixie Theatre, Staunton, Va. Manager Frank Shaffer screened "You Can Beat the A-Bomb" for members of the local civil defense committee and received excellent notices from the newspapers.

A display board was built for advance lobby publicity, with stills and catch copy headed, "The picture that may save your life." This was later moved outdoors for the current playdates. Special copy was used on the marquee attraction sign to plug the short.

Five leading pharmacists in town sponsored a three-column by 12-inch display ad advertising the documentary short, "House of Mercy." The ad included complete information on the film and an excellent plug for the current attraction, "I'd Climb the Highest Mountain."

All short subjects at the Dixie are advertised in the theatre's newspaper ads.

Showman Draws Own Ads To Boost 'Bitter Rice'

Some extra promotional activity paid off for A. B. Cogsdale, manager of the Virginia, Danville, Va., when he played "Bitter Rice." Cogsdale drew his own ads, using stills for illustration, and came up with a series of eye-catching layouts which helped to sell the attraction.

Teaser ads were used on the screen two weeks ahead of booking; a shadow box display in the lobby created advance interest, and circulars were delivered to every home in the city.

According to Cogsdale, the picture racked up top grosses during its engagement.

GI Ballyhoos 'Army'

A street ballyhoo helped "At War With the Army" for Wesley Lund, manager of the State Theatre, Ambridge, Pa. Lund had two ushers, one dressed in GI fatigues and the other in officer's garb, patrol the downtown area with proper signs.

Tieup on Television Helps 'Valentino' At Cleveland

Television promotion arranged by Knox Strachan, publicity director for the Warner Ohio theatres, helped "Valentino" in its local booking at the Allen in Cleveland.

On three separate television programs, a team of instructors from the Fred Astaire dance studio demonstrated the Valentino tango. The theatre came in for several plugs on each show. The studio took large newspaper ads in the Cleveland dailies, and paid for imprinting and distributing several thousand handbills advertising the picture and announcing free dancing lessons to all patrons on opening day of "Valentino."

Strachan set up another promotion which attracted editorial comment in the Cleveland press. He invited a score of girls representing each of the Cleveland high schools to bring their mothers to a preview of "Valentino." A feature writer and photographer were dispatched to cover the reactions of the guests who represented two generations. Newspaper editorial comments the following day played up the Valentino magic which gripped the teenagers of today and the movie fans of the twenties.

Streamers at Fountains Used to Promote 'Harvey'

Fred Lentz, manager of the Athena, Athens, Ohio, used several effective tieups to exploit "Harvey." "Harvey Hi-Ball" streamers were displayed in downtown soda fountains and restaurants. A five-minute interview record with Jimmy Stewart was planted with a popular disk jockey show. Teaser copy reading "'Harvey' was here," was stenciled on the sidewalks at principal downtown street corners.

In the theatre lobby, Lentz used a table and chair, a battered hat, pencil and paper, and a bunch of carrots for props. The accompanying sign read, "'Harvey' is in the movies and he's here to check business." A blank picture frame autographed, "'Harvey' as posed by 'Harvey,'" was displayed in the theatre boxoffice.

For street ballyhoo, an usher robed in rabbit costume carried a sign: "This is the only time you'll see 'Harvey,' etc., etc." The local paper conducted a coloring contest in conjunction with the picture booking.

Convict Uniform Ballys Gangster Double Bill

Playing a revival booking of "Dillinger" and "The Gangster," Al Domlan, manager of the Globe, Bridgeport, Conn., had an usher dressed in convict's garb stationed in front of the theatre. During peak hours, the usher made his way through dense crowds of shoppers in the business section, with a sign announcing the theatre playdates.

Tomahawks Start Talk

For "Tomahawk," Earl Neumeister, owner-manager of the Riata in Wall, S. D., gave away novelty tomahawks carrying theatre imprint. Neumeister reports that the adults got just as much kick out of the gift as the youngsters.

Two Special Awards To Go to Canadians

OTTAWA—Two men prominent in the Canadian industry will receive special awards Sunday (22) during ceremonies at the Odeon Theatre here when Mary Pickford will present the awards for the best Canadian-produced films made in 1950.

The first award will go to Ernest Ouimet of Montreal, first and oldest Canadian exhibitor. Ouimet, honorary president of the Quebec division of the Canadian Picture Pioneers, produced the first Canadian newsreel and built and operated the first deluxe picture theatre in Canada, in Montreal, eight years before the first exclusive picture theatre was in operation in New York City, according to local records.

Fred Dillon, executive director of the Canadian Motion Picture Distributors Ass'n, will present an original letter written by Thomas A. Edison to Dr. William Kaye Lamb, Dominion archivist, for display in the National museum here. The letter was written May 1, 1894, to the Holland brothers of Ottawa, thanking them for sponsoring the first public exhibition of his kinetoscope in Canada a few days after its first public demonstration in New York City.

Miss Pickford will then present the awards for the best Canadian full-length theatricals, short theatricals, non-theatricals and amateur films. Thirty-five were entered for the consideration of the committee set up by the Canadian Ass'n for Adult Education. Prime Minister Louis St. Laurent, cabinet ministers, members of Parliament and representatives of other governments are expected to attend. The committee chairman is D. R. Michener of Toronto.

Saturday evening (21) Miss Pickford will be guest of honor at a banquet given by the Motion Picture Producers and Laboratories of Canada at the Chateau Laurier. As a director of the Edison Pioneers, she will accept a facsimile of the Edison letter to the Holland brothers, which will be exhibited in the Edison museum, East Orange, N. J.

FPC Continues Building New Edmonton Theatre

EDMONTON—Ground-floor concrete work has been started on the \$1,000,000 Famous Players ultrasmart theatre here, but Odeon, competing firm with FPC, revealed that its new downtown theatre would not be started this year.

The new FPC house will be named the Paramount and will replace the Capitol as the circuit's main local outlet. It will seat 1,600 and will measure 90x150 feet. Opening is planned for the end of the year, if no delays are encountered.

Building of the Paramount started last fall and continued as weather permitted through the winter.

As for Odeon, last fall that circuit said construction of its new Jasper avenue unit would start in the spring of 1951. But restrictions on buildings were enforced in Ottawa and the project went on the "doubtful" list. Buildings on the site of the proposed structure were emptied of tenants, but a current small rebuilding job in one of the stores would indicate that no early start is planned on the theatre.

EL of Canada Is Renamed Rank Film Distributors

TORONTO—Eagle Lion Films of Canada, established in 1945 as a subsidiary of the J. Arthur Rank Organization to handle British product, has been renamed J. Arthur Rank Film Distributors, Ltd. Its immediate parent company in the Rank family is the Rank Overseas Film Distributors, Ltd., of the United Kingdom.

Frank H. Fisher, general manager, said the personnel would be unchanged.

The change will end the confusion that grew up when the Robert R. Young-Pathe interests in the U.S. also named their company Eagle Lion. British pictures henceforth will be distributed under the JARO label.

(Editor's note. By unusual coincidence, the disappearance of the Eagle Lion name in Canada occurs almost at the same time that it will drop from the lineup of companies in the U.S. Last week United Artists purchased Eagle Lion of the U.S. known as Eagle Lion Classics for the last year following a merger with Film Classics, and after April 28, when the sale becomes effective, all Eagle Lion product will be distributed under the United Artists banner.)

Because of several retirements and resignations this month, a number of promotions have taken place in Odeon Theatres. With the stepping out of Archie Laurie, the circuit's promotion and exploitation program

will come under the direction of Larry Graburn, advertising manager. The work will be handled by James Hardiman, former manager of the London Odeon, and Don Hudson, until recently manager of the Danforth in Toronto.

Al Sedgwick, manager of the Palace, St. Catharines, goes to the Toronto Danforth and was succeeded at St. Catharines by Robert Harvey of the Capitol, Niagara Falls, Ont., where Ted Keniewski, assistant manager at the London house, will take over as manager.

In the other set of appointments, Ken Johnson of Odeon, Guelph, goes to the London Odeon, and the Guelph house will be managed by Ken Davies of the Palace, Galt, Ont., where the new manager is H. Amo, former assistant manager of the Odeon at Kingston, Ont.

Gerry Sutherland has been appointed district manager of Odeon at Vancouver, following the retirement of Howard Boothe who had been with the circuit since its start. Art Graburn, former British Columbia booker, has been made manager of the Plaza, Vancouver, following the abolishment of Odeon's district booking office on the West Coast.

A. B. Robinette, Toronto, has resigned as secretary and legal manager of Canadian Odeon to go into another line of business, following the resignation of J. Spragge as treasurer.

M. L. Harrison, 97, Dies; St. John Music Leader

ST. JOHN, N. B.—Morton L. Harrison, 97, died at a nursing home here as a result of a fall several months ago. He had been a professional musician for 72 years up to his retirement when he was 90. He founded, directed and played first violin in an orchestra bearing his name which was in the pit at the Opera House for 35 years. He founded, directed and played first violin in an orchestra at Centenary Methodist, (now the United) church, for 50 years. He was a member of the Imperial Theatre orchestra for many years during the silent films era. For 60 years he had taught students of the violin. In addition to his musical activities, he played and umpired baseball.

His wife and children have all died. Harrison was a short, slender man, with an exceptionally sunny disposition, who credited his longevity and his continued good health to God. His only defect was failing vision.

Eastern Theatres Profit Down Almost \$29,000

MONTREAL — Eastern Theatres, Ltd., a subsidiary of Famous Players Canadian Corp., had net profit of \$57,823 in 1950 compared with \$86,759 in 1949. Current assets of \$43,177 were down some \$80,000 from the 1949 level of \$123,230. Net working capital was \$20,898 compared with an excess of current liabilities over current assets at the end of 1949 amounting to \$108,819.

United Amusement Shows Slight Net Profit Gain

MONTREAL—United Amusement Corp., in a report for the year ended Dec. 30, 1950, shows net profit of \$391,125, equal to \$4.84 a share on the combined A and B shares, compared with \$386,187 or \$4.78 a share in preceding year. Gross revenues, including theatre operating profits of \$1,227,754, amounted to \$1,444,580 against \$1,396,180. Income tax provision was \$271,415 against \$233,436 and depreciation was \$111,372 against \$139,389. Dividends were unchanged from the previous year at \$141,450, or \$1.75 a share and after dividends surplus carried forward stood at \$1,640,090 against \$1,334,790.

Balance sheet shows current assets of \$1,003,145 and current liabilities of \$230,586, indicating net working capital of \$772,559 against \$547,182. Funded debt was reduced to \$1,000,000 by redemption of \$50,000 3 per cent serial bonds due Feb. 1, 1950.

George Ganetakos, president, states that the revenue from the candy counters and soft drink dispensing machines installed in the theatres "surpassed our expectations." The annual meeting will be held here on Wednesday (25).

More Toronto Kid Shows

TORONTO—Children's Film Library day at more than 35 Toronto neighborhood theatres on April 7 was followed by another splash of juvenile programs last Saturday afternoon (14) with 13 theatres participating, including chain and independent houses.

MARITIMES

When the new Famous Players theatre in Moncton is opened during May, Bill Gates will move across the main stem from the Imperial to the new house, which probably will be called the Paramount. Successor to Gates at the Imperial will be Hilary Howes, assistant at the Paramount in St. John. The Paramount is owned outright by FPC, while the Imperial is leased by Jack Butler, formerly in the distributing end at Toronto and St. John. The Imperial building has been purchased by a variety store chain and will be razed or remodeled. Butler spent part of the winter at Miami Beach.

At the Paramount in Halifax, Manager Freeman Skinner linked with a local department store to advertise "Bird of Paradise" and the store's "Bird of Paradise" hosiery. The theatre plugged the stockings and in turn received boosts in the store ads . . . Dad Smale, a member of the Capitol staff at Halifax, was in harness on his 80th birthday. Smale was born at Plymouth, England. He is a World War I veteran. About the first to shake his hand on his birthday was Manager Murray Lynch of the Capitol.

Continuous Saturday shows have been introduced at the Community in Yarmouth by Manager Bob Galbraith. This is the only unit in the Franklin & Herschorn chain not adhering permanently to the grind. Saturday operations are from 1 to 11 p. m. . . . On the eve of the opening of a two-day booking of "Bedtime for Bonzo" at the Capitol, Yarmouth, a reproduction was displayed of a telegram from Raphael David Blau, who storied the film. A photo of the writer also was shown. Blau, wiring from New York City, said he hoped the entertainment would repay some of the debt he owed Yarmouth for summer vacationing pleasures. The telegram was used in special advertising, with the Blau photo. The wire was addressed to Manager Ernie Hatfield.

Rink and theatre prices for Gracie Fields in person in the maritimes differed greatly. The low at the rinks was 75 cents and for the theatre appearances \$2, with a top of \$3. The houses used in the maritimes included the Capitols of the FPC chain at Halifax and St. John. All the stands were for one night only . . . Reportedly a deal is in the wind at St. John, for relocation of two film exchanges if negotiations are completed for purchase of a brick building in the city by a theatre operating unit . . . "Ma and Pa Kettle Back on the Farm" showed for 11 days at the Casino, Halifax, easily the longest run for that comedy in the maritimes.

New FPC Totem Theatre Opens in Prince Rupert

VANCOUVER—Frank Gow, Famous Players district manager, and Jack McCausland, maintenance manager, attended the opening of the new Totem Theatre in Prince Rupert April 12.

Largest Canadian Sign

TORONTO—The largest theatre sign in Toronto, and probably in all Canada, is being completed on the front of Loew's on lower Yonge street. The theatre had to do without a marquee or sign for practically a year during construction of the new subway.

Opening of 'Paradise' Leader in Toronto

TORONTO—The week was featured by only two holdovers, one of them being a second week of "Royal Wedding" at Loew's. "Born Yesterday" passed out after eight record weeks at the Imperial and the screen was taken over by "Bird of Paradise." A nice grosser was "Payment on Demand" at the University and the Nortown. Typical April weather prevailed.

(Average Is 100)

Baltimore—Women Without Names (Card.); Radar Secret Service (LP), 2nd wk	90
Fairlawn—The 13th Letter (EL); Roadhouse (20th-Fox)	90
Hyland—The Taming of Dorothy (EL); Paper Gallows (EL)	95
Imperial—Bird of Paradise (20th-Fox)	130
Loew's—Royal Wedding (MGM), 2nd wk	105
Odeon—Valentino (Col)	115
Shea's—Branded (Para)	110
Tivoli and Capitol—Call Me Mister (20th-Fox); Crimson Key (20th-Fox)	95
University and Nortown—Payment on Demand (RKO)	120
Uptown—Inside Straight (MGM), plus five vaudeville acts	125
Victoria and Eglinton—The Redhead and the Cowboy (Para); Keep Fit (JARO)	100

Vancouver Business Is Above Average

VANCOUVER—Business generally was above par on the main stem last week. Outstanding grosses were racked up by "Royal Wedding" at Charlie Doctor's Capitol, by "Born Yesterday" at the Strand and by "The Halls of Montezuma," holdover at the Vogue. The only thing theatremen are afraid of now is the income tax payments which were upped 20 per cent under the new budget.

Capitol—Royal Wedding (MGM)	Excellent
Cinema—Curo for Love (EL); The Small Back Room (EL)	Fair
Dominion—Never a Dull Moment (RKO); The Capture (RKO), 2nd d. t. wk	Fair
Hastings—Short Grass (Allied), plus stage show	Good
Orpheum—The Great Missouri Raid (Para)	Average
Paradise—Prehistoric Women (EL); Boys in Brown (EL)	Good
Plaza and Fraser—Target Unknown (U-I); Rhythm Inn (Mono)	Average
Strand—Born Yesterday (Col)	Excellent
Studio—The Iron Crown (SARO), 2nd wk	Good
Vogue—Halls of Montezuma (20th-Fox), 2nd wk	Very good

Gaston Pratte Is Named To Famous Players Board

TORONTO—Notices of the annual meeting of shareholders of Famous Players Canadian Corp. April 24 at Toronto contain announcement of the appointment of Gaston Pratte of Quebec City to the board of directors to fill the vacancy caused by the death of Howard P. Robinson, prominent industrialist of St. John, N. B. Pratte is a director of a number of companies, including the North American Life Co., and Sterling Fire Insurance Co., Quebec Power Co. and Provincial Bank of Canada. Famous Players has 4,467 shareholders and 1,737,072 shares of common stock. Only 152 shareholders are reported to be nonresidents of Canada.

Inspect Candy Booths

TORONTO—Candy bars in theatres are now bothering the Ontario theatres inspection branch. Chief Inspector Dan McPhee has sent out his staff to check on the confectionery counters to see that they do not block the passageways of theatres. A special check also is being made of the electric installations in candy booths.

VANCOUVER

Rod Martin, Strand Theatre stagehand, is at Johns Hopkins hospital in Baltimore for an eye operation . . . John Cooshek of the Paradise is acting as relief manager at the Kingsway while Bill Turner, manager, takes a two-week holiday . . . Garth Johnston, former manager of the Odeon Cambie Theatre, now is manager of the White Spot drive-in cafe at 41st and Granville street here . . . George Gerrard Jr., local projectionist, has left for Prince Rupert where he will be in charge of the booth at the new Totem Theatre.

The Famous Players Managers Ass'n of British Columbia again will finance summer holidays for needy children from the Queen Alexandra solarium at Crescent Beach in Fraser Valley. The funds are raised by the annual movie ball held each fall . . . Len Burrell, projectionist since 1905, collapsed at work in the booth of the Capitol Theatre and died in Vancouver General hospital. He is survived by his wife and a son Orville, a projectionist at the Plaza here. Six veteran projectionists acted as pallbearers at the funeral.

A major circuit is reported interested in acquiring the Ridge Theatre, a new suburban house which opened a year ago. No deal has been closed to date. The Ridge is owned by a local merchant, David MacFarlan . . . Beryl Byers, formerly at the Empress at Vernon, has replaced Leona Matthews as cashier at the Dominion here, and Dolly Inkster from the Marpole replaces Grace Trayling at the downtown Plaza . . . Frances Sugarman, Orpheum secretary, spent the weekend south of the border . . . William Jupp, who has been operating 16mm at Nakusp in the Kooteney section of the province, will change his 200-seat theatre over to 35mm and play one program weekly.

Jack Stone's Park Theatre at White Rock, a summer resort 25 miles from here, will offer a photo cash night each week this summer . . . Bert Pollack, projectionist at the Capitol Theatre and president of Local 348, was off sick . . . The annual dinner of Film Exchange Bowling league was a big success.

'Valentino' Bypasses Utah Because of Suit Threat

From Western Edition

SALT LAKE CITY—Whether the picture "Valentino" will be seen in Utah or not remained an unsettled question this week. The picture was withdrawn from exhibition in the state last week, when Columbia Pictures national office phoned Bill Seib, branch manager, and instructed him to hold up any bookings. The film had been scheduled for the Centre.

Reason behind the hold order was that heirs of Valentino and heirs of those depicted in the picture might obtain an injunction against the picture through Utah courts if it were shown in this state. Utah and West Virginia are the only two states with laws that permit such procedure.

A similar happening took place for "Silver Lining" when the heirs of Jack Donohue sued to have the picture removed from exhibition.

Meanwhile, the story that the movie might not show in Utah has rated considerable attention.

MONTREAL FPC Net: \$2.03 a Share OTTAWA

Filmrow Bowling league will hold its annual dinner meeting at the Rialto hall May 17. Grattan Kiely, manager of Warner Bros. Montreal exchange, is president of the league. Others on the reception committee are Jeanne Paquin, local manager of J. Arthur Rank 16mm; George Destounis, book-er at United Amusement Corp., and Irving Goldsmith, booker of General Theatres at Quebec . . . Canadian film producers may be asked to supply up to 20 per cent of non-commercial television programs when CBC starts transmission in Canada next fall . . . The Imperial Theatre of United Amusement Corp. is to be renovated at an estimated cost of \$250,000.

Canadian film rentals reached a new peak in 1949 with a total of \$23,310,421 for 35mm compared with \$20,215,527 the previous year and rentals from 16mm at \$1,684,953 compared with \$1,444,872, the greatest increase in any one year. Newfoundland rentals were included for the first time, but are small . . . Amherst Theatre is presenting its talent show on stage for the 24th successive week. The house also offers a stage revue every Tuesday evening.

Gaston Pratte of Quebec City has been elected to the board of directors of Famous Players Canadian Corp., succeeding the late Howard P. Robinson of St. John, N. B. . . . Barbara Ann Scott, Olympic skating star appearing at the Forum, will play the leading role in a feature film about the RCMP. . . . "The Outlaw Within," title of the film to combat cancer, will be produced by the National Film Board in its "Canada Carries On" series . . . Douglas Roden, Toronto, general manager of International Film Distributors, conferred with Eugene Venne, Montreal district manager, during a three-day visit here.

E. Greenwood, formerly of Toronto and New York City, is the new stage producer at the Seville . . . National Film Board was not, as some reports said, given exclusive rights to take pictures during the recent visit to Canada of President Vincent Auriol of France, Resources Minister Winters told the house.

Maurice Chevalier, who is coming here soon, will also visit Quebec, Three Rivers, Ottawa and Toronto with a variety program. Following his Canadian tour he goes to Hollywood to star in a film with Billy Wilder at Paramount . . . A Canadian ski film, with Montreal and Lac Beauport, Quebec, as background, has scored an outstanding success at a sports festival in Italy . . . "The Wedding of Palo," a saga of Eskimo life produced in Greenland by the explorer Knud Rasmussen, was shown here to students who said it is one of the finest natural dramas ever filmed. An unique feature was the dialog in Eskimo, which was translated in English language subtitles.

'White Tower' Quiz Held

OLNEY, ILL.—Ten local merchants sponsored a White Tower contest in cooperation with the Arcadia Theatre in connection with the showing of "White Tower" at the theatre recently. The winner won a three-month pass to the Arcadia.

FPC Net: \$2.03 a Share On 1950 Operations

MONTREAL—Consolidated net earnings of \$3,529,514, or \$2.03 a share, are shown by Famous Players Canadian for 1950, compared with \$3,071,910, or \$1.77 a share, in 1949. Operating profits, after providing \$1,047,575 for depreciation, amount to \$4,876,359; investment income to \$680,194, and income taxes to \$2,027,039. J. J. Fitzgibbons, president, reported that receipts show some increase over 1949 and, for the first time, the company had the benefit of a full year of operation of new theatres completed during 1949.

During 1950, Famous Players and its associates opened six new theatres, completely remodeled several others and acquired by purchase or built nine drive-ins. An interest now is held in 19 drive-ins, all of which will be operating during 1951. The balance of the outstanding shares of Paramount Windsor Theatres, operating six theatres in Windsor, Ont., was acquired, as well as sufficient additional shares of Skyway Drive-In Theatres, to bring FPC's total interest to more than 90 per cent.

Financial position, notwithstanding net capital expenditures of over \$2,000,000, remained strong, with working capital of \$6,608,515 December 31, comparing with \$5,737,934 at the end of 1949. Current assets include more than \$6,100,000 in cash, government securities and call loans. Investments in and advances to subsidiary and affiliated companies of \$3,442,723 are not included in current assets. Earned surplus totals \$16,636,474.

New theatres are being built in Moncton, N. B., Edmonton, Alta., and Prince Rupert, B. C. The Moncton and Prince Rupert theatres will be opened early this summer and the one at Edmonton early in 1952. In association with others, the company is completing a new theatre in Lindsay, Ont., and an additional suburban theatre in Toronto. This substantially completes the building program started in 1946.

Stating that no other medium can equal motion pictures for wholesome family entertainment, Fitzgibbons pointed out that while the cost of living index has increased by over 68 per cent since 1940, the company's theatre admission prices have risen less than 34 per cent. Sites have been acquired on which new theatres will be built eventually.

Sunday Jazz Concert Benefits Red Cross

EDMONTON—The Canadian Red Cross drive received a \$500 boost here when the Capitol Theatre, managed by Walter P. Wilson, opened its doors for a Sunday afternoon jazz concert. Sunday entertainment of any type for commercial gain is prohibited in Alberta.

The FPC downtown was jammed to the doors by 1,500 "bebop" fans, to hear a program directed by a local radio announcer. Music was produced by a ten-piece band.

At the close of the program a fund drive official publicly thanked Wilson for use of the theatre. The popular house also was used recently for a Sunday afternoon series of religious meetings that were broadcast on a dominionwide radio network.

James A. Cowan, press representative for Odeon Theatres and J. Arthur Rank's distributing organizations, heard Finance Minister Douglas C. Abbott make his annual budget in the house . . . Further details are available on the acquisition of the Cornwall, Ont., drive-in by 20th Century Theatres, and two other open-air units, as first announced in BOXOFFICE. Under an agreement with Bernard Herman and associates, the circuit will operate the drive-ins at Cornwall, Sudbury and St. Thomas. Twentieth Century now has nine such units under its wing. Ernie Warren, district manager at Ottawa, will supervise the Cornwall ozoner, along with the drive-in at Britannia in the Ottawa valley.

The Winchester at nearby Winchester, Ont., recently purchased by Sam Fingold's National Theatre Services, broke out with a full page in the Winchester Press for the week's engagement of "I'd Climb the Highest Mountain," starting April 16. It was the first time that a picture had been booked for a week there . . . The Auto-Sky Drive-In on the Baseline road, operated by Ben Freedman and group, swung into action for the season on Saturday night (14).

Motion pictures of New Zealand formed the main portion of the program at the National Museum of Canada program Wednesday night (18). T. C. A. Hislop, high commissioner for New Zealand to Canada, spoke . . . The advance sale for the French-Canadian stage comedy, "Ti-Coq," at the Glebe, opening April 23, has been of such large proportions that the engagement will be extended to a second week. Manager Jack Gibson had to engage special help to handle the advance orders.

"Born Yesterday" opened March 23 at the Elgin and was still going strong in the week of April 16, Manager Ernie Warren reported. At the Rideau, "Women Without Names" was held for a second week by Manager Don Watts . . . Manager Gord Beavis found business so good with "Harvey" at the Odeon that he held it for a second week.

An unusual booking coincidence occurred in the Ottawa-Hull district, with the Montcalm in Hull and the Westboro on the Ottawa side both playing "Daughter of Rosie O'Grady." The Hull theatres book their pictures in Montreal while Ottawa gets its product from the exchanges in Toronto.

Because of the previous hit he made in a stage appearance, Borts the Magician was brought back for a one-day engagement at the Odeon Elmdale in the west end for two shows at no increase in prices.

Maas Leaves on Tour Of Foreign Markets

NEW YORK—Irving Maas, vice-president and general manager of the Motion Picture Export Ass'n, left recently on an eight-week tour of MPEA markets in Japan, Czechoslovakia, Poland, Yugoslavia and Austria. In Japan, Maas will check the progress of transfer of distribution controls to individual company members, due Jan. 1, 1953. In Europe, he will have distribution talks with MPEA representatives and government officials.

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| <input type="checkbox"/> "Black" Lighting | <input type="checkbox"/> Projection Lamps |
| <input type="checkbox"/> Building Material | <input type="checkbox"/> Seating |
| <input type="checkbox"/> Carpets | <input type="checkbox"/> Signs and Marquees |
| <input type="checkbox"/> Coin Machines | <input type="checkbox"/> Sound Equipment |
| <input type="checkbox"/> Complete Remodeling | <input type="checkbox"/> Television |
| <input type="checkbox"/> Decorating | <input type="checkbox"/> Theatre Fronts |
| <input type="checkbox"/> Drink Dispensers | <input type="checkbox"/> Vending Equipment |
| <input type="checkbox"/> Drive-In Equipment | |

☐ Other Subjects.....

Theatre.....

Seating Capacity.....

Address.....

City.....

State.....

Signed.....

Postage-paid reply cards for your further convenience in obtaining information are provided in The MODERN THEATRE RED KEY SECTION (Nov. 18, 1950).

Ontario TV Sales Total 3,820 Sets in January

MONTREAL — Television is becoming increasingly popular in the province of Ontario but radio is by no means dead judging from figures on producers' sales of radios and television sets released by the Dominion Bureau of Statistics. Producers sold 3,820 television receivers in January, almost exclusively in Ontario, as compared with 461 a year earlier, and the value at list prices was \$1,955,882 against \$193,228. Radio in the month totaled 50,685 units at \$4,405,112 against 37,812 at \$3,029,810. Sales of TV sets in the Toronto-Hamilton area totaled 1,767 units at \$942,801 and in the Windsor area numbered 1,508 units at \$741,565. In the Niagara Peninsula 422 units were sold for a total of \$209,256, and sales in all other sections of Canada numbered 123 at \$62,260. Ontario sales in January last year totaled 451 units.

Radio sales in January were higher in all provinces, Ontario's total increasing to 25,244 units from 19,016, and Quebec's to 11,700 from 7,081. Total for British Columbia was up to 3,600 from 3,140, Manitoba to 3,092 from 2,549, Maritimes to 2,734 from 2,515, Alberta to 2,649 from 2,044, Saskatchewan to 1,419 from 1,254, and Newfoundland to 247 from 213. Month-end inventories of TV sets amounted to 2,908 units, and radio receiving sets numbered 158,501.

Montreal TV Construction To Start in Eight Weeks

MONTREAL—Erection of a television transmitter atop Mount Royal here will start within the next six or eight weeks if city officials give prompt approval to CBC's architectural plans and necessary materials are made available to the contractor. CBC's chief engineer and co-ordinator of television J. A. Oulmet said construction work would start and television would be offered Montrealers probably in the spring of 1952.

Jean Saint-Georges, CBC public relations officer, said local talent would be used as much as possible when television is started in the city and added only a few, if any, American programs would be piped in. He noted that TV will operate on the same basis as CBC radio programs which are 90 per cent Canadian. He expected that the National Film Board would supply any films which would be shown.

At the beginning Saint-Georges said programs will not be transmitted more than four or five hours per day. He added that present plans provide for children's program from 5 p. m. to 7:30 p. m., when the station will sign off and reopen 30 minutes later and adult programs will be transmitted until 10:30 p. m.

Springfield Boothman's Son Appears in Film

SPRINGFIELD, ILL.—Frank Deems, projectionist at the Strand here, had special interest in running off "Rhythm Inn" which played there recently. His son Barrett Deems was the drummer in a dance band in the picture. Barrett attended Springfield schools and played with musical groups here. He joined the Joe Venuti band in 1937, and since then has been associated with several leading dance bands.

TORONTO

To get "Valentino" under way at the Odeon, Manager W. C. Tyers secured the Colgate radio stars for a special stage presentation at the opening matinee and distributed fan photos of Anthony Dexter, the star of the picture, to the women . . . Famous Players Canadian, Odeon and the Motion Picture Theatres Ass'n of Ontario sent condolences to Dr. Chester S. Walters, deputy provincial treasurer, on the death of his wife Annabel at their Port Credit home following a stroke. The funeral was held in St. Patrick's Catholic church, Hamilton.

The movie colony had a busman's holiday Sunday afternoon when the British feature, "The Browning Version," was advance-screened at the Toronto Hyland, with Manager Vic Nowe supervising the arrangements . . . Manager Stan Gosnell, president of the MPTA of Ontario, had a busy week through the addition of five stage acts, including Lionel Hampton's orchestra, for six weeks at Loew's Uptown, the screen feature being "Inside Straight." The Uptown offers occasional vaudeville bills.

Gordon Lightstone, Canadian division manager, returned to his Toronto office after attending a Paramount two-day conference in New York to prepare for the national sales drive . . . When "Bird of Paradise" played the Capitol at Brantford, Manager Bill Burke arranged a tie-in with Graham's Florists for the distribution among the first 100 women of orchids which had been flown from Hawaii . . . Stan Andrews, at one time in Sudbury, has been appointed by Famous Players to manage the reopened Paramount at Brantford.

Fred C. Dillon, executive secretary of the Canadian Motion Picture Distributors Ass'n, will take part in the discussions at the annual meeting May 3-5 of the Dominion Fire Prevention Ass'n at the Prince Edward hotel in Windsor.

CALGARY

Earl Lewis of the Wales Theatre at High River has been a happy man these days. "King Solomon's Mines" played there for six full days and established a house record. Lewis ordinarily plays two changes a week . . . When electric power failed here Saturday night the Sunset Drive-In refused to sell tickets until the service was restored with the result that traffic was jammed on the main highway into the city . . . Early elimination of the Calgary Stampeders in the Western Canada hockey playoffs ended that competition to the theatres for his season. Competition has been especially keen this year because of the opening of the Stampede Corral, new ice palace seating over 9,000 persons.

First it was sub-zero weather which plagued salesmen in the area and now melting snow and mud are bogging them down on rural roads . . . Dan Rosebourne of the Vogue at Dawson Creek was here booking for the coming months . . . Mark Jenkins has started work on his new theatre to be located on Nob Hill, business district in suburban Calgary . . . Mr. and Mrs. John Fox, special representatives for "Bob and Sally," have left for Regina to cover the Saskatchewan territory.

RATES: 15c per word, minimum \$1.50, cash with copy. Four insertions for price of three.
CLOSING DATE: Monday noon preceding publication date. Send copy and answers to
• Box Numbers to BOXOFFICE, 825 Van Brunt Blvd., Kansas City 1, Mo. •

CLEARING HOUSE

HELP WANTED

Need extra cash? Manager, operators—daytime, sell your neighborhood merchants advertising gifts, calendars, pencils, matches, etc. Average order earns \$25. Free samples. Kinco, 8916 Linwood, Detroit, Mich.

Wanted: For Illinois situation, experienced manager. Give qualifications, age, salary expected. Boxoffice, 4251.

Needed: Draft exempt Assistant Manager, Operator, Maintenance. Seven days, nice town. Capable, full charge. Energetic, sober, permanent. References with application. Write: O. C. Alexander, Kiowa, Kas.

POSITIONS WANTED

Thoroughly qualified ticket-selling showman 21 years, all phases, circuit experience including bid buying, presently operating four theatres western U. S. for formerly "affiliated" circuit, wants opportunity with independent circuit with drive-ins as executive assistant, district manager. Prefer western U.S. Will consider elsewhere. Salary percentage. Minimum open. Excellent references. Boxoffice, 4242.

Projectionist, 20 years experience. Single, sober, reliable. Now available. Boxoffice, 4252.

Experienced manager, 35, seeks permanent situation in Miami or Miami Beach. Married. References supplied. Bernard Wander, General Delivery, Miami, Fla.

A-1 projectionist, repairs, colorful signs, displays. 25 years experience, single, 47, Vet. Foster, 1448 Welton St., Denver.

Young man interested in working as assistant manager, possible future manager. B.A. degree large university in radio and advertising. Presently TV director. Experience in film work, public relations, radio, TV advertising, layout and booking. Veteran army special services. Not a drifter. Would like to remain in Texas but other offers considered. Best references furnished. Salary open. Boxoffice, 4263.

SIGNS

Easy Way to Paint Signs. Use letter patterns. Avoid sloppy work and wasted time. No experience needed for expert work. Write for free samples. John Rahn, B-1329, Central Ave., Chicago 51, Ill.

EQUIPMENT WANTED

Complete booth and sound equipment for small theatre, also 300 seats. Priced to move. Boxoffice, 4255.

10 to 15,000 CFM blower with or without SP motor. A & T. Wickes, Ark.

STUDIO AND PRODUCTION EQUIPMENT

New Auricon 400' magazine sound cameras, single system, complete \$995; new 400' magazines for present Auricons, \$375; New wall 35mm rack-over camera; single system sound, Akleye gyro Tripod, 6 magazines, battery and synchronous motors, Mitchell finder, 4 Baltar lenses, matte box, amplifier, galvanometer, WE mike, power supply, worth \$15,000—\$9,995; Houston K1A 16mm reversal processor, incomplete, requires repairs \$995; MR 2,000 watt spots on stands, \$151.51; Prestoseal 16mm hot splicer, worth \$500—\$350; new 35mm continuous sound and picture printers, \$995; sensational new Bridgmatte Jr. 16mm developing machines (incl. tax) \$1,175; DePue reduction printer 35/16mm sound with motor generator set, floor pedestal, worth \$7,500—\$2,995; Eyemo 35mm spider turret news cameras, \$495. We pay cash for used equipment. Dept. C, S.O.S. Cinema Supply Corp., 602 W. 52nd St., New York 19.

Fonda 16/35mm reversal and color developing machine, worth \$30,000, now \$13,500; new Auricon Cinevoice sound cameras, with 100' magazine, complete, \$995; 400' magazine outfits for present Auricons, \$375; new Wall latest 35mm rack-over camera, single system sound, gyro tripod, 6 magazines, 2 motors, 4 lenses, amplifier, 2 mikes, \$15,000 value, \$8,995; Houston K1A 16mm reversal processor, incomplete, requires repairs, \$995; Maurer BM 16mm recorder, 4 posimix, noise reduction, power supply, etc., \$4,000 value, \$2,495; new 35mm continuous sound and picture printers, \$995; sensational new Bridgmatte Jr. 16mm developing machines (plus tax), \$1,000; DePue reduction printer, 35/16mm sound with generator, floor pedestal, \$7,500 value, \$2,995. Cash paid for used equipment. Dept. C, S.O.S. Cinema Supply Corp., 602 W. 52nd St., New York 19.

GENERAL EQUIPMENT—NEW

S-T-R-E-T-C-H your \$\$\$ at S.O.S. Rectifier bulbs, 15 amp., \$4.59; 6 amp., \$2.95; coated lenses, \$100 pair; are reflectors, 20% discount; attractive lighting fixtures, 45% off. Dept. C, S.O.S. Cinema Supply Corp., 602 W. 52nd St., New York 19.

White plastic coated screens, 33 ft.; sound optics, \$13.50; CE-25 photo cells, \$2.25; rewinders, \$9.95; reel alarms, \$5.50. What do you need? Star Cinema Supply, 411 W. 50th St., New York 19.

Play up your attractions with tempered Masonite letters. All sizes and colors: 4"—35"; 8"—50"; 10"—60"; 12"—85"; 14"—125"; 16"—150. Dept. C, S.O.S. Cinema Supply Corp., 602 W. 52nd St., New York 19.

It's a steal! Two brand new professional DeVry 16mm model RS sound projectors complete with case covers, \$175 each. New burlesque 16mm sound features, \$100 and up. Leighton K. Godfrey, Fairlee, Vt.

GENERAL EQUIPMENT—USED

Two Century soundheads, like new, \$500. Pioneer Theatre, Pioneer, Ohio.

Patented combination heater speaker for drive-in theatres; safe, theft proof, no wires in car. For demonstration and details, write Sigmund Drive-In Heater Speaker Co., Inc., 307 Elm St., Youngstown, Ohio.

All or any part of pipe organ, in Chicago. Boxoffice, 624 S. Michigan Ave., Chicago 5, Ill.

For Sale: Two Hires electric refrigerated soft drink dispensers with compressors. Good condition, \$100 each; also stainless steel two-tub sink. Clinton Theatre, Blanchester, Ohio.

1947 Manley popcorn machine, perfect condition, \$400. El Rey Theatre, Manteca, Calif.

Dual DeVry XD's. Complete Speaker, Amplifier, Lenses, Magazines. \$550. V. L. Beck, 916 N. W. 19th, Portland, Ore.

Complete booth: Simplex heads, rear shutter; pedestals; oversized upper and lower magazines; Brenkert Model H lamps; Balzor 4-tube rectifiers; RCA sound system including dual RCA speaker system; new GoldE rewind with motor; two safety film cabinets with large quantity aluminum reels; Grisolw splicer, etc. All in A-1 condition ready to run. \$1,250 FOB Chicago. S. Chernoff, 2333 W. Farwell, Chicago 45, RD 1-1151.

Complete equipment—170-seat theatre. Can be seen in operation up to May 1. Simplex rear-CTR sound perfect, new Intermittents, Silver Star popcorn machine, 10c Coca-Cola V-83. Best offer takes. Robert L. Moran, Mt. Olive, Ky.

Nobody but nobody undersells Star; Hall-Motiongraph 115 ampere lampouses, excellent, new 16" reflectors, \$675 pair; DeVry XD projectors, 3,000' magazines, complete, rebuilt, \$585 pair; Century Intermittents, rebuilt, \$59.50; spring seats, good, \$2.75; pair Simplex portables, good condition, \$495; pair Simplex-Acemes, Suprex lampouses, two-way speaker system, etc., rebuilt, \$1,550. Star Cinema Supply, 411 W. 50th St., New York 19.

All equipment in closed theatre: 650 spring cushion seats, Strong one kilowatt lamps, four-tube rectifiers, Century projectors, electric drinking fountain, RCA sound and speaker, plus all other incidentals, including complete booth equipment. Must remove from building by May 15. Uptown Theatre, Grand Prairie, Tex.

Anyone can say "rebuilt like new" but ours is. Holmes Educators, 6065 DeVry XD, 6655 DeVry ESP, \$435. All dual outfits including 2,000' magazines, lenses, amplifier and speaker. Time deals invited. Special: Rebuilt Dual Simplex Acme with Strong 45 amp. H. I. lens, amplifier, speaker, \$1,795. Dept. C, S.O.S. Cinema Supply Corp., 602 W. 52nd St., New York 19.

Complete booth equipment: Two Simplex machines, recently rebuilt; Peerless low lamps with 104 in. reflectors; Forest rectifiers, 15 amp. D.C., neck tubes; Operadio double channel amplifier; Weber Simplex soundheads; Ballantyne and Jensen high and low speakers; 3 H. P. 220V. 3-phase motor; Simplex 3-point bases. Most of equipment can be seen in operation at the Rex Theatre, Berlin, Wis.

First check \$125 takes Simplex front shutter head. Good spare. Main Theatre, Okawville, Ill.

DRIVE-IN THEATRE EQUIPMENT

Popcorn machines, half price. Wiener, Hamburger, Sno-Cone, Peanut Roasters, Bun Warmers. Poppers Supply, 179 Luckie, Atlanta, Ga.

Underground electric cable, Mfg. United States Rubber Co. U. L. approved 14-2 stranded Duplex Neoprene \$68 per M; 12 solid single Neoprene, \$45 per M. Immediate delivery. F.O.B., Covington, Ky. Sample on request. Southern Electric Supply, 117 East 11th St., Covington, Ky.

Drive-ins! S.O.S. is your headquarters. Complete 35mm equipments from \$1,595 (available on time payments); screen paint, \$6.50 gal.; No. 14-2 underground cable, \$65 M; marquee letters, 35c up. Dept. C, S.O.S. Cinema Supply Corp., 602 W. 52nd St., New York 19.

POPCORN SUPPLIES

To sell as much or more popcorn than candy, try genuine silver-plated good luck charms, 52 assorted, each attached onto an individual popcorn prize gift card, one FREE to every purchaser. Compelling stimulator for man, woman, boy or girl. One thousand Lucky Charms, \$7.50 postpaid, check with order. Also as giveaways at kiddie shows. EPPY, 91-15, 144th Place, Jamaica 2, N. Y.

POPCORN MACHINES

Burch, Manley, Cretors, Advance, all electric french fry types. 50 Hollywood type, theatre special electric poppers from \$250. Karmelkorn Equipment, 129 S. Halsted, Chicago 6, Ill.

MISCELLANEOUS

Theatre Managers, Operators: Can you use some extra cash? Sell your local merchants short-length talkie film ads at low cost. It's easy. Big repeat business. Make all screen advertising profit yourself. Write: Sales Manager, Dept. 5, 627 Securities Bldg., Omaha 2, Neb.

THEATRES FOR SALE

Theatres For Sale: Selected listings in Oregon and Washington now available. Write for list. Theatre Exchange Co., Fine Arts Bldg., Portland, Ore.

Build double parking drive-in theatres under franchise Patent No. 2,102,718, release No. 22-756 and improvements, patent pending. Up to 30 per cent more seating capacity with little additional cost. Louis Josseland, architect, 3908 S. Main St., Houston, Tex.

Pacific Northwest theatres for sale. Write Irv Bosson, sales manager, Theatre Sales (Div.), Fred B. Ludwig, Brk. 4229 N. E. Broadway, Portland 13, Ore.

Theatres, Colorado mining camps, lead, zinc, gold, silver. Buildings-equipment. Good payroll. Bosling alleys, building. Boxoffice, 4234.

New central Michigan, modern 400-seat theatre block building. No competition. Industrial and rural patronage. Son entering service. Only financially responsible apply. Boxoffice, 4236.

For Sale: Small town theatre close to Columbus, Ohio. Boxoffice, 4237.

Theatres for sale: Pacific Northwest. Listing in Oregon, Washington, Idaho. Write O. M. Durham, Sound Realty & Investment Co., 706 Stewart Street, Seattle, Washington.

For sale in Louisiana: County seat theatre, nearest competition 17 miles. 250 seats, cheap. Make offer. Boxoffice, 4246.

Missouri county seat 3,000. Only theatre. Large payroll. Modern front, newly decorated, seated. \$29,000 handles, including building. Very profitable. Exclusive. Arthur Leak, Specialist, 3305 Caruth, Dallas, Tex. Similar near Texarkana. Many others from \$8,000 down.

Texas lake area. Growing payroll town 1,600. Only theatre. Includes new building, Century, Ballantyne, new Manley. Near two colleges. Steadily profitable. \$25,000, \$14,500 down. Exclusive. Arthur Leak, South's oldest, largest Specialist, 3305 Caruth, Dallas. Others, all types, locations.

Northern Oklahoma only show, good trade center. Includes remodeled brick building, new Manley, attractive auditorium. Illinois. \$12,000 down. Others \$8,000, \$9,000, \$10,000, \$15,000, etc. down. Arthur Leak, South's largest Specialist, 3305 Caruth, Dallas.

Only theatre in town of 2,500. Seating capacity 250. Good lease. Low overhead. Grosses \$35,000 yearly. Shows excellent profit. 101 highway between Los Angeles and San Francisco. George W. Decker, Business Opportunity Broker, 412 Alvarado, Monterey, Calif.

Ritz Theatre, Burlingame, one of Kansas' finest and best small town shows doing darn good business for 40 years. Equipment all near new, 300 seats, concession bar with Drincolator and large Star, well water cooling, automatic heat, rest rooms, carpet and marquee. Good building 25x100' with swell modern apartment upstairs, standard pay-out. First \$31,500 takes it. Lloyd Mahon, owner, Burlingame, Kas.

\$10,000 monthly average boxoffice gross. Two houses, 750 seats and 500 seats. De Luxe "A" house. Semi-de luxe "B" house. The nicest set-up in theatre deal for sale in Southwest. Competitive situation in town over 10,000 population. \$135,000. Handle for \$75,000 down. No property included. "Joe" Joseph, 2621 Milton, Dallas, Tex.

De Luxe drive-in theatre. 536 cars, in-car heaters. All new equipment. One other drive-in, area of 85,000 people. One of the most beautiful drive-ins in this southern state. Price \$104,500, property included. Handle for \$60,000 down. "Joe" Joseph, 2621 Milton, Dallas, Tex.

700-seat theatre. Only theatre in town near Dallas with over 3,000 population. Everything new, including the building, \$90,000. Handle for \$60,000 down. "Joe" Joseph, 2621 Milton, Dallas, Tex.

We still have theatres from \$7,000 and up. Contact us for anything you want in theatres. We'll get it for you. Just tell us what you want; we'll find it. "Joe" Joseph, 2621 Milton, Dallas, Tex.

Newly constructed drive-in theatre. Conveniently located California coastal city of 100,000 population. De Luxe construction throughout. City population expanding rapidly. 650-car capacity. Sell for actual cost of construction. No blue sky. Boxoffice, 4247.

Yucaipa, California. Small theatre. Family type operation. No competition. H. W. Miller, Box 165, Yucaipa, Calif.

For sale or lease: 310-seat theatre. New equipment. Owner other business. New Theatre, Greenwood, Ark.

Texas Drive-In investment. Exceptionally nice. Fine location. Near 500 speakers. Year round climate. Business shows short payout. \$44,000 handles. Arthur Leak, Specialist, 3305 Caruth, Dallas. Write your requirements.

\$65,000 and \$8,500 money making theatres for sale. Write: Walter Jackson, Realtor, Chillicothe, Mo.

One mile good fishing. Good 420-seat theatre, 25-ton refrigeration plant. Parking lot and six-room apartment, same building. Near large defense area. Netting \$500 per month. Southland Theatre Brokers, 408 S. Harwood, Dallas. Phone Randolph 8922.

This is a gem. 480 seats, neighborhood theatre. Excellent location. 75% walk-in business. Is netting \$10,000 per year at present. \$10,000 cash will handle. Southland Theatre Brokers, 408 S. Harwood, Dallas. Phone Randolph 8922.

THEATRES FOR SALE (Cont'd)

Two sub-run theatres, 820 seats and 600 seats. Good Texas city. Should net \$30,000 per year or better. \$45,000 will handle. Southland Theatre Brokers, 408 S. Harwood, Dallas. Phone Randolph 8922.

This is it! 1,500 seats, net profit over \$40,000, 75-ton refrigeration. In large Texas city. Southland Theatre Brokers, 408 S. Harwood, Dallas. Phone Randolph 8922.

Good income plus! Two-theatre town, new government dam now under construction. Out-of-town owner. Buildings and equipment, \$15,000 will handle. Southland Theatre Brokers, 408 S. Harwood, Dallas. Phone Randolph 8922.

A real showman's dream. First break de Luxe. Beautiful suburban. 1,000 seats. Refrigeration. Theatre in top condition. Will stand thorough investigation. Confidential listing information only at Southland Theatre Brokers, 408 S. Harwood, Dallas. Phone Randolph 8922.

Drive-in theatre. Large Texas city. Excellent business, year round operation. Out-of-state owners dissolving partnership. Gross \$2,000 per week up. \$50,000 will handle. Southland Theatre Brokers, 408 S. Harwood, Dallas. Phone Randolph 8922.

Good theatre town. No competition. 750 seats, new building, new equipment. This is a money maker. \$25,000 will handle. Southland Theatre Brokers, 408 S. Harwood, Dallas. Phone Randolph 8922.

Lease and equipment for sale 300-seat, double-feature house, operating seven days a week. Good concession, town 40M pop. Some first run product. Information to interested cash buyer only. No shoppers. Boxoffice, 4264.

Hollywood, Calif. 750-seat, modern neighborhood theatre, in good condition. Long lease and equipment, \$25,000. Large office, etc., easily converted into living quarters, if desired. Boxoffice, 4261.

Montana listings, single and circuits. Mischelle Real Estate, Big Timber, Mont.

Drive-in theatre, 630-car, located between two towns with 30,000 population. Terms, 1/3 down, balance easy terms. Apply De Val Drive-In Theatre Corp., 220 S. State St., Chicago, Ill.

Theatre, building and equipment, 400 seats, good grosser, ideal family operation, \$14,000, by owner. Mississippi Delta, Boxoffice, 4265.

South Central Michigan, 329 seats, building about four years old; serves both industrial and farming area. Owner now in service. For price and terms, write J. G. Moffitt, Tussing Bldg., Lansing, Mich.

Texas' nicest small town theatre. Latest refrigeration, concrete building, double parking lots, attractive living quarters. Prolonged investigation urged. Consistently good profits; \$25,000 down. Exclusive. Arthur Leak, South's only exclusive Theatre Broker, 3305 Caruth, Dallas, Tex. Write your requirements.

THEATRES WANTED

Theatre, Nebraska, western Iowa, northern Kansas. No brokers. Over 400 seats. Town 1,800 population or over. Confidential. Experienced L. J. Burkitt, Sparta, Wis.

Sell your theatre privately. 32nd year. Highest reputation, know-how. Arthur Leak, Theatre Specialist, 3305 Caruth, Dallas, Tex.

Town of around 2,000. Anywhere U.S. Must be money-maker. Boxoffice, 4260.

Theatre wanted in or near Wisconsin by experienced showman, financially qualified. Give full details in first letter. Boxoffice, 4243.

Wanted, drive-in theatre, Texas preferred. Give full details. Financially able. J. W. Pence, 1209 Commercial St., Anson, Tex.

Wanted to lease indoor or drive-in theatre. Matthew Suraci, P. O. Box 4175, Mobile, Ala.

West Texas only. \$50,000 if necessary. Controlled town preferred. Boxoffice, 4257.

Want locate Missouri, northwest Arkansas. Presently profitable theatre, good team. Ample finances. Boxoffice, 4258.

Theatre in New Orleans territory. Prefer closed situation. Write full details first letter. Boxoffice, 4262.

AIR CONDITIONING

Heavy duty bucket blade exhaust fans at last year's prices: 12"—\$25; 16"—\$47.50; 18"—\$45.50. Prompt deliveries all sizes blowers and air washers. Send for details. Dept. C, S.O.S. Cinema Supply Corp., 602 W. 52nd St., New York 19.

THEATRE TICKETS

Prompt service. Special printed roll tickets 100,000, \$26.70; 10,000, \$7.80; 2,000, \$4.95. Each change in admission price, including change in color, \$3.00 extra. Double numbering extra. (F.O.B. Kansas City, Mo.) Cash with order. Kansas City Ticket Co., 109 W. 18th St., Kansas City, Mo.

Drive-in theatre tickets. Send for samples of our special printed stub roll tickets for drive-ins. Safe, distinctive, easy to check. Kansas City Ticket Co., Dept. 10, 109 W. 18th St., "Film Row," Kansas City 8, Mo.

MORE CLASSIFIED ADS
ON PAGE 34

THE CHARGE Sabers flash as the Texas Dragoons roar into battle!



THE ATTACK Men and women brace for the final rush!



THE KISS Indian hordes cannot keep them apart!



THE HOSTAGE Geronimo, chief of the savage Apaches, is prisoner of the white men.



THE BATTLE As the defenders of the outpost fight a great frontier action!



THE RESCUE Arrows scream through the wagon trains and women wait for the worst!



Scene after scene

is proof on the screen that **PARAMOUNT** makes the biggest adventure pictures and one of the biggest is

THE LAST OUTPOST

starring
RONALD REAGAN
RHONDA FLEMING

Color by **TECHNICOLOR**

with
BRUCE BENNETT · WILLIAMS
NOAH BEERY · PETER HANSON

Directed by **LEWIS R. FOSTER**
Written for the Screen by
Geoffrey Homes—
George Worthing Yates
and Winston Miller
Produced by William H. Pine
and William C. Thomas

May's the month of Paramount action! This plus Alan Ladd in "Appointment With Danger"!